

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2266.

LONDON, SATURDAY, APRIL 1, 1871.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## PALL MALL CLUB, 24, SUFFOLK-STREET, PALL MALL, S.W.

This Club is instituted for Gentlemen who desire to enjoy the advantages of a Club that is free from political bias. There is no liability attaching to membership. Members are elected fortnightly by ballot of the Committee. Entrance Fee, Five Guineas; Annual Subscription: Town Members, Four Guineas; Ditto, Country Members, Two Guineas.

### The Committee.

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W. Lloyd Birkbeck, Esq.  
Gilbert Farragher, Esq.  
Henry Alers Hankey, Esq.  
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Further particulars may be had from the SECRETARY.

## INDIAN CIVIL ENGINEERING COLLEGE, COOPER'S HILL, SURREY.

By order of the Secretary of State for India in Council.

India Office, 22nd of March, 1871.

NOTICE IS HEREBY GIVEN, that a COMPETITIVE EXAMINATION will be held in JUNE NEXT, for the selection of Fifty Candidates for admission to this College.

The Examination will be open to all British-born subjects of good character and sound constitution, who are between the ages of 17 and 21 years. The successful competitors, after undergoing, in the case of such as may be found on further examination to be not already qualified in professional subjects, a qualifying course of instruction at the College, including a practical course under a Civil or Mechanical Engineer, will be appointed to the Engineer Service of the Indian Government, on a salary commencing at Rs. 4,200 (about £200) per annum.

The Examination will embrace the following subjects:—

	Marks assigned.
English: Composition .. .. .	500
History .. .. .	1,000
Mathematics, Pure and Mixed .. .. .	2,000
Latin .. .. .	1,000
Greek .. .. .	1,000
French .. .. .	750
German .. .. .	750

Natural and Experimental Sciences, limited to not more than three of the four following branches, viz. (1) Chemistry; (2) Heat and Light; (3) Electricity and Magnetism; (4) Geology and Physical Geography.

Mechanical (Geometrical) Drawing .. .. . 500  
Freehand (Figure and Landscape) Drawing .. .. . 500

The charge made to a Student at the College will be at the rate of 150*l.* per annum, payment of a part of which may be deferred, and effected by annual deductions from his salary, after his appointment to the Government service.

For further particulars apply, by letter only, to the SECRETARY, Civil Service Commissioners, Cannon-row, Westminster, or to the SECRETARY, Public Works Department, India Office, S.W.

(Signed) HERMAN MERIVALE.

FR. Successful Competitors, who may be found on subsequent examination to be already qualified for the Engineer Service, will receive Appointments without passing through the College.

## ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, 4, St. Martin's-place, W.C.

A SPECIAL GENERAL MEETING OF THE MEMBERS OF THE INSTITUTE (Fellows of the late Ethnological and Anthropological Societies) will be held on the 3rd of APRIL NEXT, at half-past seven o'clock p.m. for the purpose of adopting the Regulations of the Institute as proposed by the Council.

C. STANILAND WAKE, Director.

## ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, 4, St. Martin's-place, Trafalgar-square.

MONDAY, the 3rd of April, at 8 p.m. Papers to be read:—

1. 'Report on Seltie Cave Explorations,' by W. Boyd Dawkins, Esq. F.R.S.
2. 'On some Recent Antiquarian Writings of Prof. Calori,' by Dr. Bernard Davis, F.R.S.
3. 'The Builders of the Megalithic Monuments of Britain,' by A. L. Lewis, Esq.

J. FRED. COLLINGWOOD, Secretary.

## ARTISTS' GENERAL BENEVOLENT INSTITUTION.

Instituted 1814; Incorporated by Royal Charter 1842.

For the Relief of Distressed Artists, their Widows and Orphans.

Under the immediate Protection of Her Most Gracious Majesty THE QUEEN.

## THE ARTISTS' ORPHAN FUND,

for the SUPPORT and EDUCATION of the ORPHAN CHILDREN of ARTISTS.

A DINNER in Aid of this FUND will take place in FREE-MASONS' HALL, on SATURDAY, the 6th of MAY, 1871.

H.R.H. the PRINCE of WALES in the Chair.

President—SIR FRANCIS GRANT, P.R.A.

STEWARDS.

His Grace the Duke of Wellington, K.G.

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Henry T. Wells, Esq. R.A.  
Thomas H. Woods, Esq.

Dinner on the Table at Six o'clock precisely.

Tickets, including Wines, 1*l.* 1*s.* each, to be had of the Stewards, and the Assistant-Secretary.

JOHN EVERETT MALLAIS, R.A., Honorary Secretary.

FREDERIC W. MAYNARD, Assistant-Secretary.

34, Old Bond-street, Piccadilly, W.

## OWENS COLLEGE, MANCHESTER.—GILCHRIST SCHOLARSHIPS.

One Scholarship of 50*l.* per annum, or Two of 25*l.* per annum, tenable for three years, will be offered for Competition in the Matriculation Examination of the University of London, in JUNE NEXT. The Scholarships are tenable in Owens College. Candidates, who must have completed their 16th year, and whose age must not exceed 20 years on the day of Election, are required to send in their Names to the Principal of Owens College, on or before the 1st of June next. A copy of the conditions of tenure will be forwarded on application.

J. G. GREENWOOD, Principal.

J. HOLME NICHOLSON, Registrar.

## MUSICAL UNION.—Committee and Hon. Members' TICKETS will be issued NEXT WEEK. Governors in attendance with their Pupils are admitted free.

J. ELLA, Director, 9, Victoria-square.

## LA SOCIETA LIRICA, BELGRAVIA.—Selections from 'Les Deux Journées' and 'Mozart' will be repeated, with 'Mozart's' 'Ensemble and Romance from Molière's' 'Joseph,' &c., on SATURDAY, April 8th.

J. ELLA, Director.

## SIX CONCERTS, conducted by SIR MICHAEL COSTA, will be given by the SOCIETY OF ARTS at the ROYAL ALBERT HALL, (Kensington Gore), in aid of a National Training School for Music.

The First Concert will be given on WEDNESDAY EVENING, the 12th April, at eight o'clock, and will be the first public performance in the Hall after the opening ceremonial by Her Majesty the Queen. The Second Concert will take place on WEDNESDAY EVENING, the 19th April. The dates of the other Concerts will be duly announced.

## SIX CONCERTS by the SOCIETY OF ARTS, at the ROYAL ALBERT HALL.

The Prices of Admission to Reserved Seats at these Concerts will be as follows:—

Gallery. Subscription for the Six Concerts .. .. .	£0 15 0
Arena. Subscription for the Six Concerts .. .. .	2 0 0
Balcony. Subscription for the Six Concerts .. .. .	2 0 0
Amphitheatre. Subscription for the Six Concerts .. .. .	3 0 0

A Box (Grand Tier), to hold 10 persons, for the Six Concerts .. 30 0 0  
A Box (Amphitheatre Tier), to hold 8 persons, for Six Concerts .. 25 0 0  
A Box (Amphitheatre Tier), to hold 8 persons, for One Concert .. 5 0 0  
A Box (Amphitheatre Tier), to hold 8 persons, for One Concert .. 4 0 0

## SIX CONCERTS to be given by the SOCIETY OF ARTS at the ROYAL ALBERT HALL.

Tickets for these Concerts may be obtained at the House of the Society of Arts, John-street, Adelphi, or of the following Agents:—

The Royal Albert Hall, Kensington Gore.  
The Royal Horticultural Society's Offices, Exhibition-road.  
The Ticket-Office, Exeter Hall.  
The City Box-Office, 4, Royal Exchange-buildings.  
Messrs. 14th, Frowse & Co., 48, Chancery-lane.  
Mitchell's Library, Old Bond-street.  
Messrs. Chappell, 30, New Bond-street.  
Austin's Ticket-Office, St. James's Hall, Piccadilly.  
S. M. & A. Warren's Ticket-Office, 1, Edwards-terrace, Kensington.

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Terms of TUITION and BOARD, 50*l.* per annum.

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Also, TECHNICAL HISTORY; or, Skilled Labour applied to Production. By Dr. YEATS.—(Cassell & Co.)

## LADIES' COLLEGE, DUFFIELD HOUSE, LOWER NORWOOD.—The ensuing Term will COMMENCE (D.V.) the 5th May. Fees, 25*l.* 5*s.* and 100*l.* Guineas,—the latter includes also Riding Lessons and Crystal Palace Ticket.—Address Mrs. RICHARDSON, as above.

## WILTON HOUSE, EDBASTON, near Birmingham.—The Misses PHIPSON and Miss HILL seek to combine, in the conduct of their School for Young Ladies, superior Intellectual Training with the comforts and watchful care of a Christian home.

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## DULWICH COLLEGE.—The next Examination

for Admission to the Upper School will be held at the College on WEDNESDAY, April 12, at 10 o'clock. The College Fees vary from 12*l.* to 18*l.* according to age and place of residence. Boarders are received in authorized houses, under the supervision of the Master of the College. The accommodation has recently been largely increased. The charge for Boarders varies from 45*l.* to 55*l.* exclusively of the College Fees. For particulars of the subjects of instruction, Scholarships, Exhibitions, &c. apply to the SCHOOL SECRETARY, Dulwich College, S.E.

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## GERMANY.—EDUCATIONAL ESTABLISHMENT FOR YOUNG LADIES, conducted by Miss PETERSEN, at PLOER, not far from Hamburg. Moderate and inclusive Terms. References: Mrs. James Bischoff, 73, Kensington Gardens-square; Mrs. Madge, 10, Highbury-terrace; Mrs. James Stanfield, Stoke Lodge, Hyde Park-gate; Rev. L. Cappel, D.D., Minister of the German Lutheran Church, Goodman's Fields, residence at 4, Primrose Hill-road, N.W.; H. E. Sieveking, Esq. M.D. 17, Manchester-square, London; Esq. Philippi, Esq., Manchester.—For Prospectuses, containing full information, and many first-class German references, apply to Mrs. James Bischoff, or to the Rev. Dr. Cappel.

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## A LADY by BIRTH, and highly accomplished, having the Care of a Young Lady, wishes to RECEIVE TWO or THREE more, either for Education or otherwise. References exchanged.—Address Lady, 125, Ledbury-road, Bayswater.

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## A GENTLEMAN, who has had a Professional Education and Training, is desirous of offering his Services as PRIVATE SECRETARY to a Nobleman or Gentleman. Age 23.—Address A.M., 59, Norfolk-street, Strand, W.C.

## THE REV. E. S. DODD, M.A. Camb., Chaplain, and Assist.-Master at Chesham School, begs leave to inform his Friends and others, that he will, after Easter, receive BOYS to PREPARE for the PUBLIC SCHOOLS, &c., at Hill-side, Godalming, Surrey. Terms, 30 to 100 Guineas per annum.—For Prospectus, &c. address Chesham, Sutton, Surrey.

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## Season Tickets.

4. The Price of Season Tickets will be 3s. 3d.  
5. Season Tickets will entitle the owners to admission to the Opening  
of the Exhibition, and to all other ceremonies, as well as at all times  
when the Exhibition is open to the public. Season Tickets will also  
admit to the Flower Shows and Gardens of the Royal Horticultural  
Society at South Kensington, and to the day Musical Performances in  
the Royal Albert Hall, from the 1st May to the 30th September.  
6. Reserved Seats for the Musical part of the Ceremony to be  
performed on the 1st May in the Royal Albert Hall will be issued to  
Season Ticket-Holders at the following prices:—  
In the Arena or Amphitheatre, each seat, 12. 1s.  
In Balcony or Picture Gallery, each seat, 10s. 6d.  
Boxes may also be engaged for the occasion.

7. Season Tickets must be signed before presentation. The owners  
must produce them each time they enter the Exhibition, the Hall, or  
the Gardens, and when required must write their names in a book.  
8. Season Tickets are not transferable, and if presented by any  
other person than the Registered Owner will be forfeited. Tickets lost  
cannot be replaced.

9. Applications through the Post for Tickets should be addressed to  
Lieut.-Colonel Henry Y. D. Scott, R.E., Secretary, Upper Kensington  
Gore, London, W. to whom P.O. Orders must be made payable at the  
Post Office, Charing Cross, London, W.C.

## Prices of Admission.

10. On the 1st of May the admission will be restricted to the owners  
of Season Tickets.

11. From the 2nd to the 6th of May the price of admission will be 10s.  
12. After the 6th of May the price of admission on Mondays, Tues-  
days, Thursdays, Fridays, and Saturdays will be 1s.; on 1s. 6d. including  
admission to the Gardens of the Royal Horticultural Society.

13. On Wednesdays, with admission to the Gardens of the Royal  
Horticultural Society, 2s. 6d., excepting on Wednesdays, 17th of May  
and 7th of June, when the price of admission will be 7s. 6d.; and on  
the 21st of June and 5th of July, when the admission will be 5s.; these  
being Great Flower-show days.

14. These charges also give admission to the Picture Gallery of the  
Royal Albert Hall during the Musical Performances held in connexion  
with the Exhibition.

(By order), HENRY Y. D. SCOTT,  
Lieutenant-Colonel, R.E.,  
Secretary to H.M. Commissioners.

The SALE of SEASON TICKETS has now commenced. Season  
Tickets may be purchased at:—

Royal Albert Hall, Upper Kensington Gore.  
Royal Horticultural Society's Gardens.  
Society of Arts, John-street, Adelphi.  
Handel Festival Ticket Office, 2, Exeter Hall.  
Mr. A. Austin, 31, James's Hall.  
Bobby's Library, 167, New Bond-street.  
Messrs. Chappell & Co. 50, New Bond-street.  
Messrs. Good & Son, 60, Moorgate-street.  
Mr. Hays, 4, Royal Exchange-buildings.  
Messrs. Keith, Frowse & Co., 4, Chancery-lane.  
Mr. King, 58, Upper-street, Islington.  
Messrs. Lacon & Oller, 185, New Bond-street.  
Letts, Son & Co. Limited, 5, Royal Exchange.  
Mr. James M. Michael, 207, King's-road, S.W.  
Mr. Marriott, 63, King William-street, E.C.  
Messrs. Mellish & Harris, 34, Chancery-lane, Dayswater.  
Mitchell's Royal Library, 33, Old Bond-street.  
Messrs. Mitchell & Co. 30, Chancery-lane.  
Mrs. Montrose, 55, St. George's-place, Square.  
Ollivier's General Ticket Agency, 39, Old Bond-street.  
Messrs. H. H. Smith & Son, 156, Strand, and at their principal  
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Mr. Stanley, Railway Approach, London Bridge, S.E.  
Warren's Library, Edwards-terrace, Kensington.  
Messrs. Whittier & Co. 56, Regent-street.  
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LONDON, SATURDAY, APRIL 1, 1871.

## LITERATURE

*The Life of John Adams.* Begun by John Quincy Adams. Completed by Charles Francis Adams. Revised and Corrected. Libertatem, Amicitiam, Fidem Retinebis. (Trübner & Co.)

WHEN the War of Secession was raging, we remarked that it would tend to diminish the estrangement of England and the United States, by throwing the Revolutionary War into the background of American history, and giving our Transatlantic cousins a series of military achievements, the recollection of which would wean them from the habit of reflecting bitterly on the incidents of their struggle for independence. So long as the people of the United States had no great martial exploits, more recent than the successes of Washington's armies, to boast of, they were incessantly magnifying the services of their heroes of the revolutionary period, and inspiring their children with aversion to England by exasperating statements of George the Third's unfortunate policy to their great-grandfathers. Every annual celebration of the national independence fanned to flame the fires of old hatred. Every school-history of the Republic gave mischievous prominence to events which all Englishmen had for many a day learnt to regard with sorrow and shame. By substituting new struggles for ancient grievances, and diminishing the popular interest in the earlier annals of the Republic, the War of Slavery promised good effects on the sentiment of the States for the nation from which they sprung. In his preface to the life of his ancestor, Mr. Charles Francis Adams informs us that the event has justified the greater part of our prediction. More than twenty years ago, when he commenced his undertaking with a critical examination of the second President's papers, the author's fellow-countrymen took a vivid interest in the framers of their constitution, and in every inquiry respecting the infancy of their Republic. He had, therefore, good reason to hope that the accomplishment of his task would be a matter of concern to men of action as well as to students. But the last ten years have been fruitful of occurrences unfavourable to his literary ambition:—

"The fierce struggle," the biographer observes regretfully, "at arms which has just passed away, by giving an intense agitation to the popular mind, during a series of events of immediate and paramount importance, has, very naturally, in a corresponding measure, relaxed the interest that had down to that time been absorbed in the similar one which has happened on this portion of the American continent."

It is not agreeable to spend years of careful labour on a rather difficult literary performance, and on its completion to find it threatened with almost universal neglect by a change of social taste and sympathy. But Mr. Adams has less reason to wonder than to repine at his ill fortune. The world moves fast in every region of the earth. Its movements are very rapid in America, where each decade is productive of political changes and social developments that push the old generations out of sight. In such a land men find too much exciting business in the present to have leisure for justice to the inferior actors of the past; and

there are times when the living may be allowed to care more for their own affairs than the reputations of the dead. Moreover, in behalf of the people who will decline to reconsider their judgment of John Adams, it must be remembered that until the outbreak of the War of Secession they showed no disposition to treat with indifference the memories of their revolutionary leaders. A large library might be filled with the memoirs, apologies, justifications, and elaborate histories which American literature has produced in honour of the earlier statesmen and politicians of the Republic. In truth, America has been overdone during the last fifty years with biographies of her Presidents and Vice-Presidents, and persons who failed to achieve their ambition to fill the first offices of the American Government. In Europe but few sovereigns receive biographic honours; but in America every considerable politician has during the last half-century been celebrated with books specially manufactured to preserve him from oblivion. Under these circumstances, it is not surprising that the Americans, the most reading people in the world, should cease to evince an appetite for the kind of literature to which the present volumes belong.

But though his fellow-countrymen have heard enough about John Adams, or "King" Adams, as his unscrupulous adversaries used to call him derisively, it is not wonderful that his descendants should wish to relieve the second President of the ridicule and disesteem which ill fortune and unfair history have associated with his memory. It is not pleasant to be the descendant of a conspicuous actor, who was too important a personage for posterity to forget him altogether, and whom enmity rendered less honourable than notorious. The malicious misrepresentation of an ancestor, who almost established his claim to reverence, is an irritating grievance to which his grandchildren are right in trying to put an end. Though he was not so philosophic and excellent a man as the author imagines him to have been, John Adams was not the timid, insolent, unstable creature that hostile caricaturists declared him to be. He was greatly serviceable in establishing the liberties of his nation; and though he lacked the simplicity and resolution of Washington, and was altogether deficient in the brilliance and intellectual subtlety of Jefferson, he was a man of valuable qualities and honest action, who so nearly gained a place in the highest rank of the American revolutionary statesmen, that one almost pities him for failing to get firm footing amongst them. His contemporaries and posterity would have been more just and complaisant to him had he, like Franklin, escaped the perilous distinction of election to the Presidency. By rising to that first office he stirred the animosity of foes, who could have forgiven him every offence but his undue success, and secured to himself the discomforts that in a free country usually befall a politician who cannot allay by graces of manner the jealousies occasioned by undeserved or barely merited triumph. In the period of American history when it was understood that every President should be re-elected for a second term of office if he did nothing in the first term to forfeit public confidence, Washington, Jefferson, Madison, and Monroe were Presidents who held office for eight years; but Adams, the successor

of Washington, and the first envoy from the United States to the Court of St. James's, was discarded by the nation at the end of his four years' term, and was relegated to the obscurity of private life. By declining to re-elect him, his opponents put upon him an enduring stigma of disgrace. By choosing Jefferson for his successor, they rendered his humiliation peculiarly galling; and in his resentment at the affront, he forgot self-respect and the respect due to his country. It is the merit of the present volumes that they exhibit with great clearness the difficulties under which Adams accepted the presidential office, and the circumstances that would have resulted in his official discomfiture even if he had been more sagacious, firm, and conciliatory. In achieving this for his ancestor's reputation, Mr. Charles Francis Adams writes dispassionately, and with an obvious wish to be fair and candid on all important matters. He withholds, of course, much that has been urged against John Adams's temper and vanity; but he is equally forbearing to the memory of the second President's enemies. Perfect justice to Jefferson was not to be expected of the vindicator and descendant of John Adams; but, upon the whole, the biographer is no ungenerous critic of the second President's arch-enemy. But though it has modified our opinion of Adams on several particulars, and induces us to take a more favourable view of his endowments and shortcomings, we cannot encourage the author to hope that the memoir will effect its purpose. The American world will in time forget Adams, or remember him only as the presidential "failure" of the Washington epoch; but it will never do him positive justice. Apart from the political eminence to which circumstances rather than his natural powers raised him, he was not a noteworthy character; and to reverse the unjust verdicts awarded by their contemporaries to men of comparatively slight importance is what society does not trouble itself to do.

Although the narrative aims chiefly at the justification of Adams's political conduct, it affords agreeable glimpses of his private life, and contains some good illustrations of the tone and manners of his time. The reader is reminded that when the future President was an undergraduate at Harvard, the students in each of the college classes were arranged with reference to the rank and dignity of their parents. "John Adams was thus placed the fourteenth in a class of twenty-four,—a station for which he was probably indebted rather to the standing of his maternal family than to that of his father," who was a laborious and by no means wealthy farmer. Some interesting particulars, also, are given respecting John Adams's visits to London, where he was received with bare civility by official personages, and was almost totally neglected by good society. The Duke of Portland, Burke, and Fox treated him with ceremonious coldness on the occasion of his first appearance in England; and his experience at George the Third's Court justified the prediction of the Duke of Dorset, who told the envoy that "he would be stared at a great deal":—

"Such being the state of opinion, the situation of Mr. Adams," says the biographer, "may be easily imagined,—a situation which, instead of growing better, became more hopeless of good in every hour of his stay. The monarch, never well reconciled to

the triumph of his subjects, became less and less disposed to put restraint on his feelings. He was cold. Of course, his family were cold. Of course, the courtiers were freezing. What is not in vogue with the quality in England is sure to be slighted by the Commons. There was no cordiality anywhere, excepting among the Dissenters and the very few who leaned to republican doctrines; no better association than this to prove how unfashionable was everything American. Of civility, rigidly formal, such as the English know how in perfection to make offensive, there was enough. No marked insult; nothing but supercilious indifference. Official representations lay long unheeded. The courtesy of sending out a minister to America was left unregarded. Last of all, the commercial policy, which had been thus far kept in operation by temporary acts, was made permanent by Parliament. This was in 1788, a few months after Mr. Adams had solicited permission to return home. His mission had only served to convince him that nothing was to be looked for in Great Britain but ill-will. Neither could he indulge even in the luxury of complaint, for he had it not to say that America had placed herself in a position void of offence."

The author has, of course, a special object in thus giving prominence to the envoy's dissatisfaction with his treatment in England. Of all the charges which his political adversaries preferred against him, none were more generally credited by his contemporaries, or have been more injurious to him in the opinion of posterity, than the accusations which imputed to him mean delight in the pomps of European courts, and subserviency to the English aristocracy. Readers who accept the author's account of the envoy's experience in England, are not likely to believe that Adams's republican principles were weakened by royal blandishments or the fascinating arts of our nobility.

*Life and Legends of St. Chad.* By the Rev. R. H. Warner. (Bell & Daldy.)

THIS gay little book originated in a wish to promote the erection of a church for one of the hamlets in the parish of Lavingham, which a somewhat insecure tradition makes the site of a monastery founded by the Anglo-Saxon bishop St. Chad. As was not unnatural in the case of a young author, tasting for the first time the pleasure of seeing himself in print, the modest tract of his first intention grew in his hands to a volume of 150 pages, with a complete apparatus of preface, errata, illustrations, and notes, and it now comes before the public with a considerable splendour of purple and gold.

To the work thus produced serious criticism is perhaps scarcely applicable; and indeed when the critic grasps it to see of what stuff it is made, instead of solid substance, he finds his hand full of padding and fluff. It is always an unpromising task to make bricks without straw, and not the least thankless form of the labour is the attempt to manufacture a biography of a hundred and half pages out of facts which are insufficient to fill half a dozen. The absence of legitimate material drives the unfortunate writer abroad over the land to pick up anything he can find to complete his self-imposed task; and the result is apt to be a heterogeneous jumble, containing more words than meaning, more conjectures than facts, and more fine writing than useful information.

Mr. Warner's strong point is metaphor: but we hope he will pardon us for reminding him

that although in this, as in other things, it is excellent to have a giant's strength, still it is tyrannous to use it like a giant. We feel a little overwhelmed when he tells us of the seventh century that, "like the son of an exiled prince, it was ushered into the world amid sorrow and shame"; that the Ancient British Church was then "fast vanishing like the Holy Grail itself into the myth of a golden age"; that "the sword of Infallibility, recently unsheathed before the dazzled gaze of Christendom, was then resting in its scabbard," and that "it would have needed a keen eye to pierce the recesses of the Vatican, where the Papal Vulcan was forging his chains to bind the Christian Prometheus to his rock." No doubt this is fine writing of its kind, and we are willing to extend the compliment on trust to such specimens as the following, while humbly confessing our inability to understand how the discourses of the early preachers "clothed the dry bones of Teutonic Paganism with the spiritual life of Christianity"; or how, by the veneration of St. Chad's tomb, "his ashes were thrown into the alembic of superstition"; or why the Gothic tribes are said to have acted "like those curiously wrought vessels found in Pagan tombs, and afterwards by a beautiful ritual consecrated to Christian uses," because they "only awaited admission into the Catholic Church to turn their swords against its foes." And this, no doubt, veils some deep philosophy, if only we could penetrate its meaning: "Knowledge and credulity, alike remote from Christian faith, advance in ever widening but concentric circles, but the relation between them, being inherent in human nature, does not appreciably vary from generation to generation." But neither this sentence nor the next, well-balanced and imposing as each seems, has succeeded in conveying any distinct idea to our mind. "The hands that placed the silver chalice and the costly missal upon the altar of St. Chad, for the peace of a departed soul, may have been guided by a faith as genuine and a heart as pure as ever prompted a child to light a taper before the image of the Virgin in some silent tomb."

In absence of authentic facts to fill his pages, Mr. Warner very excusably makes use of some legendary stories of the usual kind. We will not do him the injustice to hint that he has any faith in them, any more than dear old Fuller had, who, in his notice of St. Chad in his Church History, says, with his customary quaintness, "The dust of his tomb is by Papists reported to cure all diseases alike in man and beast. I believe it might make the dumb to see and the lame to speak." But why, after pronouncing the legend that the Saint used a sunbeam as a peg to hang his robes on to be pure fable, does Mr. Warner cry out against "the scornful iconoclasm of modern times, which has plucked away so many flowers from the garden of history"? And, if it is not prying too closely into our author's connexion with the unseen world, we should like to ask how he knows that the promise of the angels to fetch the Saint away in a week's time from their visit was punctually kept, and that on the seventh day "the angels, as had been promised, attended him, and carried him, like another Lazarus, to Abraham's bosom."

Where there is so little to tell, that little might, we think, have been told with accuracy; but to style St. Chad in one sentence "this

almost-forgotten saint" hardly consists with his being elsewhere styled one of "the most illustrious saints in the Calendar" and "one of the most popular of our national saints." Nor can we understand how the author, after quoting from the black-letter chronicle that "Wulfer the sayd kynge deysyred the Arch-bysshop and prymate Theodorus to graunt them a bysshop of holy lyvyng," appends the strange comment, "From this account it will be seen that Wulpher applied to his royal contemporary, rather than to the Primate, as stated by Bede," when it is the exact opposite that the quoted passage affirms. The spelling, too, is somewhat shaky; for, without notice in his errata, Mr. Warner writes "Abbat" in the Preface and "Abbot" in the book, puts "mein" for *mien*, and in both places where it occurs in the text misspells the illustrious name of Count Montalembert, although in a note near the end he slides, at last, into the right method. As to the punctuation, the commas seem to have been scattered, as Horace Smith used to say, with a pepper-pot on some of the pages, over which, like a benighted traveller over the loose stones in his path, the irritated reader continually stumbles. We are disposed to think that, if as much pains had been taken to correct blemishes of this kind as have been spent in the invention of far-fetched metaphors and grandiose phraseology, the work might have been worthier of the simplicity and humility of good old St. Chad.

*Cicero: Select Letters, with English Introductions, Notes, and Appendices.* By Albert Watson, M.A., Fellow and Lecturer of Brasenose College, Oxford. (Clarendon Press.)

THIS will doubtless become, and deserves to be the standard edition of Cicero's Letters for English readers. The selection has been carefully and, on the whole, judiciously made; and though lovers of Cicero will doubtless regret here and there the absence of a letter which was as well known and pleasant to them as that of an old friend, yet it would not have been possible in the compass of one volume to include a large number of letters which should fairly illustrate the endless intrigues of the declining republic, and Cicero's devious course throughout them all. We say fairly, for no selection can really give the same impression which we get from reading the whole series of letters arranged chronologically in the old edition of Schütz—an edition, by the way, which is rather slightly referred to by Mr. Watson, but to which the notes of Manutius will give a permanent value. If any one wishes to know and love Cicero we should advise him to read some one limited portion of the complete collection, rather than any extracts, however good; especially if he has beside him the thoroughly appreciative little book of Abeken, who seems to us to have succeeded better than any one else in throwing a permanent human interest about these fragments of a life so widely separated from us by time and circumstance. We would not, however, be understood as in any way wishing to disparage the great value of Mr. Watson's book. Not only have we exceedingly copious explanatory notes, but also carefully-written introductions to each of the leading periods of Cicero's life, and numerous appendices, in which Mr. Watson



gives brief but very clear and minute discussions of contemporary political questions, and some which belong to Cicero's domestic life; the literature of all these points has obviously been thoroughly studied, and all authorities are referred to with faithful care; as an excellent example we would refer to Appendix vi., in which the question between Cæsar and the Senate is discussed in all its legal and constitutional bearings more accurately than by any English historian.

The latter part of Cicero's life receives the fullest illustration in this edition. Thus, while we have but forty-five letters down to B.C. 49, the number taken from the following year and a half alone amounts to thirty-three; and we have seventy for the remaining five years. Thus two-thirds of this collection are taken from what forms about half the bulk of the whole series. We have some doubts whether this preponderance is justified. No doubt the events of these last six years have been immensely more important in their results than those which preceded them. But it is in the previous years that the causes of those events are to be traced, and they will therefore better repay our study. Besides, the part which Cicero played after the outbreak of the civil war was really unimportant, and his insight into the secret workings of the period was far more contracted. The letters from that time until the day of Pharsalia are nothing but one unbroken record of Cicero's wavering and dissatisfaction with himself. "Shall I join Pompey? I am bound by principle to do so: but then he is certain to fail; and he never would take my advice. Or shall I remain neutral (and so practically join Cæsar) like a true patriot who detests civil war?" Such seems to have been his round of thought from day to day. Of Pompey we see nothing, except indeed his characteristically cold note to Cicero (49 of this edition): of Cæsar not much more, for all Cicero has to tell of him are his attempts to win the writer over to him, except when he calls him a madman, and prophesies his speedy fall. Indeed nothing strikes us as more strange than Cicero's utter lack of appreciation of Cæsar's genius: he does not seem to have been much struck even by Cæsar's assassination, except in so far as he is gratified by the removal of a man whose opinions he so cordially disliked; his good feeling, it is true, kept him from open exultation; but he shows no consciousness that the greatest man of the age was gone.

The dull helplessness aggravated by the memory of past power, which painfully characterizes this latter half of Cicero's correspondence, is entirely absent from the letters of the earlier period: and therefore these, besides being in our judgment historically more valuable, throw a far stronger light on the writer's own character. The struggle has not yet become merely personal. The Senate is still a power. It is still possible to Cicero's mind to preserve the Constitution by promoting the harmony of the Senate with the great middle-class, the Equites. This was Cicero's leading political idea. It is as strong in him before his consulship as in his proconsulate. This he attempts to carry out with an energy which is the result both of genuine patriotism and the equally sincere feeling of his own pre-eminent fitness for the task. Cicero's over-estimate of his powers has often been dwelt

upon, and not least by the last historian of Rome. But even Mommsen's vituperation—for he condescends to language which deserves no better title—will not long disturb the just verdict of posterity, that few public men who have left us such ample and unintended evidence of their inmost thoughts come out of the trial so well as Cicero. The more we regard—as the world is now learning to regard—the great event of Cicero's life as a splendid illegality, the more surely we are bound to respect the man who, naturally averse to bloodshed, and with the certainty of immediate obloquy, if not immediate ruin, could yet dare so much to serve, not a party which always regarded him as an alien, but his country. Surely, too, his honesty must be deemed as extraordinarily great after weighing all the points against him which these letters present. We know of but two occasions in which he decidedly deserves blame: first, when he makes the unworthy suggestion to Atticus (iii. 12) that the speech in which he had attacked Curio, and which, after being suppressed, had come to light, might be proved not to be his own in consequence of some defects of style: but it must not be forgotten that he wrote this out of the depths of his misery at Thessalonica. The other affair is that of Scaptius (Att. v. 21), and if in this case he fell, and fell knowingly, below his standard of justice, he sinned because of the deeper sin of Brutus.

The text adopted in this edition is that of Baier; variations from it are mentioned in the notes, but Baier's own variations are not indicated; and therefore we sometimes find differences from the common text with no apparent reason. Still, in dealing with writings for which the manuscript authority is so small, it is at least a comfort to have an intelligible text without the annoyance of a multitude of various readings all resting on insufficient evidence. Under the circumstances, Mr. Watson is doubtless well advised to abstain (as he does totally) from conjectural emendation: though it is occasionally annoying to have a sentence passed over in silence which we instinctively feel that Cicero could not have written. Thus we are quite sure that in Att. ii. 19, "noster Publius mihi minitatur, inimicus est," is not from Cicero's pen, especially in a strongly written letter: we believe that the last three words are simply glosses, which drove out of the text some one of Cicero's ἀπαξ λεγόμενα, whether the word in this case was "inimicatur," as Ernesti suggests, or not. Of course we do not advocate the introduction of an unknown word into the text; but we would gladly have seen a few more notes mentioning this and similar emendations in exchange for some of the really superfluous translations which Mr. Watson gives us. Thus, on the same page on which these words occur in the text, we have the following notes: "*scilicet* 'of course'—*quid ergo est?* 'what then do I mean?'" and indeed these are fair specimens of dozens of others, which are surely quite inappropriate for the readers whom this edition will attract. We believe that the introduction of glosses into the text explains a large number of the hopelessly corrupt passages in these letters. We think this possible, for example, in the letter (Att. i. 26), where he says that the consulship which was so divine in his hands, if it falls into the hands of Afranius,

"fabam mimum futurum": we believe that "fabam" here is a corruption of "fabulam" (which Schütz reads), and was a gloss to explain "mimum futurum," which Cicero designedly used instead of the common phrase "fabula fieri," in order to ridicule Afranius' genius for dancing. Mr. Watson translates the received reading as "A Twelfth Night Royalty," and explains it as the election of a king at the Saturnalia, by boys, who vote with beans: which seems hardly deducible from the words. As a rule, however, the explanatory notes seem to us excellent, both on points of scholarship and on questions of law and history: few but those who have themselves travelled some way on the same road can appreciate the labour which such explanation requires. In this respect the book before us is a worthy rival of the excellent edition of the Letters to Atticus by Boot, which deserves to be better known in this country: but Mr. Watson has the great advantage of the chronological arrangement, of the addition of other most valuable letters (we wish, by the way, that he had drawn rather more largely on those to Quintus), and especially of his historical discussions.

*A Compendium of the Modern Roman Law, founded upon the Treatises of Puchta, Von Vangerow, Arnolds, Franz Moehler, and the Corpus Juris Civilis.* By Frederick J. Tomkins, M.A. and Henry D. Jencken, Barristers-at-Law. (Butterworths.)

IN their Preface, Messrs. Tomkins and Jencken express their regret for the circumstance that there is no complete systematic treatise in English on the Modern Civil Law. It may therefore be presumed that the work now offered to the public is intended to supply the deficiency thus lamented, though the authors modestly refrain from putting forward any such pretension in express language. As the Roman Law, in one shape or another, has diffused itself over the greater part of the European Continent, it would seem that such a "complete treatise" must necessarily embrace the systems of most of the countries of Europe, and perhaps fail to be generally useful from the very fact of its bulky completeness. But the "sources of Modern Roman Law," we are told in the Preface, are: 1. The Roman Law in the form given by the Emperor Justinian; 2. The Canon Law; 3. The Native German Law; and, in addition to these, there are "several characteristic German legal institutions," comprised under the title of German Private Law ("Deutsches Privatrecht"). If such is the catalogue of the sources of modern Roman law recognized by the authors, it may perhaps be suggested that Germano-Roman Law would have been a more fitting title for their treatise. Mr. Jencken has worked at the book for more than ten years; the other "editor" has enriched it "with the explanations of Von Vangerow himself, his statements having been treasured up by means of copious notes of his lectures upon every department of the Roman law, taken by Dr. Tomkins in the lecture-room of the old Ruprecht University of Heidelberg." It is difficult to withhold the tribute of admiration from this loving hero-worship; but we cannot help asking, in the interests of English law-students, how the precepts of Justinian are to be distinguished from those of Von Vangerow, when

they are mingled indiscriminately in the text? In a legal treatise the two main requisites are, clear enunciation of principles and distinct reference to authorities; and where either of these elements is wanting, the other is of little avail. With all possible respect for Von Vangerow, Arndts, and other friends and guides of the authors, we may still hesitate to recommend this book as an authority, because we cannot tell, in respect of any particular proposition, on what basis the authors' declared opinions are founded. A general reference to the names of certain distinguished writers is not a guarantee for the correctness of a whole treatise or a whole chapter. There are chapters in Messrs. Tomkins and Jencken's work consisting of some half-dozen pages, with a list of twenty or thirty authorities at the head, and no reference to any previous writer in support of any particular point. It is without any want of respect for the authors that we protest, on the one hand, against having to search a score of anterior works in order to prove a single point of law, and, on the other, against being expected to accept all their positions without any anterior authority whatever. In the chapter entitled "Of Succession by Intestacy," the numerous references at the head are intended, apparently, to supply the actual statements, as well as the grounds, of the law; for the text itself is utterly inadequate to solve the simplest problem of descent unless supplemented from other sources. From these strictures on details of execution we turn with a sensation of relief to the Introduction, which is interesting and well written, giving a concise history of the devolution of Roman law in various forms among the many nations which arose from the *débris* of the unhappy Roman Empire. Here we read how Theodoric the Second formed and promulgated in his Germano-Roman dominion a Code earlier than the days of Justinian and the "Corpus Juris Civilis." The Byzantine Emperors, the Lombards under Alboin, the Carolingians, the later Lombards under Aistulf, are noticed in turn; and the permeation of the subtle stream among the numerous ramifications of the great Roman tree, the Visigoths of Spain, the Burgundians, the Franks, &c., and afterwards the modern nations of Europe and some remote Transatlantic settlers, is traced out with all the zeal of honest enthusiasm. Even to those who are not called upon to study Roman law for its own sake, this part of the work will be read with pleasure from the curious picture it affords of the vitality of Roman institutions. True, many mundane institutions are older, and it may be, partly at least, from other causes than intrinsic merit that the Roman system of law has lived through the few stormy centuries of modern Europe. Still, the fact that it has so lived is remarkable, and that fact is brought home to us the more forcibly by the impulse which has been given to the publication of works on the subject in England within the last few years. Messrs. Tomkins and Jencken have joined the gallant band of propagandists, and we cordially wish success to a book which from the care bestowed upon it by two experienced authors can scarcely fail, we should hope, to take a respectable place among the educational works on Roman law which seem likely to form a special feature among the legal publications of the present epoch.

*Chronica Magistri Rogeri de Hovedene.* Edited by William Stubbs, M.A. Vol. III. (Longmans & Co.)

THE third volume of 'The Chronicles of Roger of Hoveden' ranges in date from 1189 to 1196: that is to say, from the year of the accession of Richard the First, when he was crowned Duke of Normandy, at Rouen, before he was crowned King of England, at Westminster, to the year in which the Londoners rebelled, overwhelmed by weight of taxation, and Fitzosborne, their leader, inaugurated the long line of men who suffered death on Tyburn gallows. The dance of death in that locality did not cease till the year 1783. All between the above dates of the Chronicles was a sore time for England. The country paid dearly for the glory the king gained in the Crusades. To enable Richard (who, of all men born in Oxford, is the one of whom the city and university have the least reason to be proud) to go thither, the crown-lands went to whomsoever would buy them, and the monarch protested that he would sell London itself, if he could only find a purchaser. How the country was administered during Richard's crusading and captivity has been often told. The story has never been more ably narrated than by Mr. Stubbs himself, in the brilliant preface to this volume. The figure of the Regent, Chancellor, and Bishop Longchamp is there so prominent and so bright that every other figure is, comparatively, cast into the shade. In the 'Chronicles,' there is nothing added to the history of the Crusades which was not known before Roger compiled and wrote the work now edited by Mr. Stubbs.

When we have reached the well-known legend connected with the release of the king from his imprisonment, a release for which his well-plucked English generally, and his little-cared for Londoners in particular, had to find the means, we naturally have some curiosity touching that real Blondel, who was at once the king's favourite knight and minstrel, and that romantic Blondel to whom so much is attributed which was never effected by Blondel or any one beside. In the Chronicles of this Roger, a contemporary, the pretty, and now old, story is not alluded to. Contemporary Austrian accounts do not refer to it. Mr. Stubbs takes it up, for a moment, in his preface, but speedily drops it, and will have no more to do with it:—

"I had intended," he says, "adding an appendix from the early French chronicle extant in the MS. C.C.C.C. 432, which may be called a Romance of the History of Europe during the period of the Crusades. The MS. is of the thirteenth century, and is a better version of the little-known work, published at Paris in 1837, by M. Louis Paris, under the title of 'Chronique de Rains.' The portion I had selected was the story of the discovery of Richard by the minstrel Blondel, for which this is the first authority. On reading over, however, my MS. for the press, the work appeared to me to be too fabulous and frivolous for any part to be introduced into a book of real history, and I content myself with referring the curious reader to M. Paris's edition."

The Blondel story was current in the thirteenth century, which opened in about a year and three-quarters after Richard's death,—A.D. 1201. How early in the century the romance was circulated is not known; but if it were at any time within the first half of it, we may be permitted to conjecture that there must have been some shadow of fact out of

which the substantial but not ungraceful fiction has been built. Some historians have received the tradition as genuine, for no better reason than that it is in accordance with the spirit and manners of the age. Crescembini adopts it; Hume and Lingard leave it unnoticed; but Lingard is quite as fanciful as any of the romancers when he shuts Richard up in a dungeon in the Tyrol!

The substance of a MS. in the British Museum (Addit. MSS., 7103), of the thirteenth century, may be thus described:—Blondel, the royal minstrel (not a knight), after seeking his master for a year and a half, found himself in a village at the foot of a castle-crowned rock, where he heard from a garrulous dame of a mysterious prisoner in the donjon. Blondel forthwith hired himself to the castellan, who happened, of course, to love minstrelsy, and many a gleesome night they and congenial sons of song had of it. But Blondel could discover nothing of the captive. Richard, according to this version, discovered Blondel. The king, from a convenient loop-hole, recognized the minstrel moodily walking in the garden, and straightway struck up a song which they had united their wits to compose in happier days. Blondel judiciously answered by a few chords on his harp, which your true minstrel always carried about with him. Thence he posted joyously to England, to tell the good news to the Queen-mother, who took in hand the most energetic measures for the release of her son from his prison in the Tour Ténébreuse. Here the question arises, where was the Tour Ténébreuse? Travellers on the Danube, making their way from Linz to Vienna, are not likely to forget the splendid ruin which dominates the river at Durrenstein. The gloomy splendour is not confined to the ruin, everything within sight contributes to the stern grandeur of the scene. You are told that this was the stage on which the romance of Richard and Blondel was enacted. But Durrenstein, or Tyernstein, as it was then called, was the King's prison only till the Duke of Austria, who had seized him, sold the captive to the Emperor for ready money, and half the price to be given for his ransom. The Emperor removed his prize to Trefels, a locality better known to the ordinary run of tourists than Durrenstein. The ruined tower of Trefels looks down upon the little town of Annweiler, as may be remembered by holiday English wayfarers on their road from London to Zweibrücken. Here, if anywhere, Blondel may have tuned his song. But Richard could hardly have seen him, and would not have been allowed to sing in return, if he had beheld or heard the minstrel,—that is, if the story be true that the King was confined in a subterranean dungeon, and was watched day and night by guards with drawn swords. The romance is disturbed by the fact that no secret was made of Richard's capture. He was no sooner taken than notice was sent to his enemy, Philip of France. How the Lion-heart was to be made to yield the greatest amount of profit was the main point discussed by his adversaries. Blondel may have been with him: at all events, French writers accept Blondel as a fact, but they reject the tradition of his *strolling* minstrelsy wherewith to catch the ear of the King. They fix his birth-place at Nesle, in Picardy, and they assert that he was not only a personal favourite of Richard,



but that he accompanied the royal warrior in all his expeditions. Blondel, however, owes none of his celebrity to this circumstance, nor much of it to the inventor of the legend narrating how he discovered the King. The minstrel was really rendered famous by Sedaine, who in the last century made of him the hero of his opera, 'Richard Cœur de Lion,' which was produced in 1784. Grétry, the composer of the music, had no unimportant share in making Blondel illustrious. His song 'O Richard, O mon roi,' became a party-song, before the French Revolution of 1789; and 'Elle a quinze ans; moi, j'en ai seize,' may still be heard in old-fashioned English homes, to the words, 'She's sweet fifteen; I'm one year more.' In 1786, General Burgoyne and Leonard MacNally made Old Drury and Old Covent Garden melodious with their several versions of Sedaine's 'Richard'; the great feature of the Drury version was that solemn John Kemble acted *Richard*, and even sang a song, though he had little more song in him than a peacock has. In Burgoyne's version, De Blondel's part was transferred to an imaginary Matilda! Still, Burgoyne and MacNally revived the old legend, and made the name of Blondel of Nesle a familiar name in men's mouths. Two of the public libraries in Paris contain together about thirty of Blondel's songs. People appeal to them as a proof that the author must have once lived, and professed the musical art. This is quite true; but competent judges are satisfied that if not all, the most of those quaint pieces were the handiwork of the noble poet-historian Robert Blondel, who flourished in the first half of the fifteenth century, and whose name was well known to our English ancestors as that of a patriotic Frenchman, who plied his pen, and was ready to employ his sword against the English forces which then held Normandy, from which Robert Blondel lived to see them expelled.

Blondel of Nesle we take to have been as real a personage as Asnelt Fayditt, of Avignon, or Fouquet, of Marseilles, who were poets or minstrels patronized by Richard. Dante has elevated Fayditt to his Paradise; and Petrarch not only adopted some of his lines, but highly praised the original author. As a strolling minstrel, Fayditt excelled Blondel. For twenty years after Richard's death, he went a-foot, from castle to convent, from hall to farmstead, now taking up a position on a bridge, now on a cross-way, singing his songs and chanting his stories. A part of the time Fayditt was accompanied by a young and lively lass, who could sing to his harping. The Avignon minstrel called her his wife, but there were people who shook their heads at this, and swore that she was a runaway nun from Aix, in musical Provence. These minstrels followed their master, Richard, in morals, or rather did not go so far as he in outraging them. Fouquet, the other of Cœur de Lion's minstrels, did not carry off a nun, but he did take another man's wife to be his companion in minstrel-errantry. The lady was the spouse of Beral de Baulx, and after the handsome Fouquet had taken that noble's wife, Adelasia, from her lord, the bard wrote a smart poem on poor Beral's grievances. Richard's verses on the eyes of gentle ladies have long since perished, but of Richard's power in the poetic art professed by Blondel and other minstrels in royal houses, there is, we believe, but one

sample extant. It may be seen in Walpole's 'Royal and Noble Authors.' It is a fragment of a poem written during the king's captivity, containing a remonstrance to his liege barons in England and France for not being more active in obtaining his freedom. We suppose that Richard may have written this with his own hand, for he *could* write. The signature to his will is the earliest-known autograph of our kings. The subscription in Richard's writing consists of "*Le Roy*," added to the old form of a cross. The document was produced in court, in 1863, when the De Wiltes peerage case was before the House of Lords.

The figure of Richard the First as king, knight, and poet, will probably never lose its heroic stature. Chroniclers and ballad-makers and statuary have raised him to a height in the atmosphere of which he is not dwarfed but rendered larger and more imposing. In reality, he was but a small personage—as king—compared with his namesake Richard the Third, who had the ill-luck of having his tale told and his person described by Lancastrian historians. The record of Cœur de Lion's reign is a record of the misery and taxation of the people. For the two good statute measures of his reign he has no credit. He probably knew nothing of his home government having established uniformity of weights and measures, or that the new law of wrecks saved the scattered cargo from the Crown and fixed it in the owners. The statutes of Richard the Third, whose character has been lightened of a considerable portion of the obloquy which once rested on it, were made with his sanction, and many of them were highly meritorious. He would have no forced loans in the name of the king; and he approved of the law by which men charged with felony should be admitted to bail. He was as generous a patron—if not of minstrels, at least of those who succeeded them—as any English prince ever was. While yet only the young Duke of Gloucester, flying his hawks over his manor at Notting Hill, he was the first royal friend of actors: he founded regular companies by having one of his own; and this great benefactor to the stage has been ungratefully represented upon it ever since he was first made the hero of a play. He certainly did not stab young Edward at Tewkesbury, and much besides with which he was charged remains unproved. But on this point we need not say any more. The merits, at least, of the third Richard were fully discussed by us eight years ago in treating of the life of that king by Mr. Jesse. If these Chronicles of Hoveden will not materially affect in any way the character of the first Richard, the same cannot be said of the bearing of those other volumes (published also under the sanction of the Master of the Rolls) edited by Mr. Gairdner, and entitled 'Letters and Papers illustrative of the Reigns of Richard III. and Henry VII.—1861-63.' Those documents, as we pointed out at the time, gave us some new ideas of the character of Richard the Third. We saw him, as it were, at home, and saw that he was far from being devoid of human sympathies. This was letting new light on to a figure around which doubt and darkness had long settled. It is in this way that such great benefit is being conferred on our history by those publications. If we do not always find new light and fresh paths in the text, we never fail to meet with both in such careful, lucid,

and brilliant prefaces as are contributed by Mr. Stubbs and by some of his companions in this honourable labour.

*Critical Miscellanies.* By John Morley. (Chapman & Hall.)

IN spite of some defects of style and treatment which are apparent in everything which Mr. Morley has written, these studies in History, Literature, and Social Science are deserving of high praise. Those who have already perused them in the pages of the *Fortnightly Review* will find it worth their while to re-peruse them in their collected form, inasmuch as, though diverse in their subjects, they are connected by unity of object, and therefore elucidate one another; whilst those who have not, should lose no time in making themselves acquainted with the researches of a careful and conscientious student of philosophic history. In all these essays Mr. Morley seeks to determine the characteristics and tendencies of certain periods, with a view to the establishment of a political or social science; but, unlike most inquirers who propose to themselves historical generalization, he does not disdain the preliminary investigation of facts. The first three essays, Vauvenargues, Condorcet, and Joseph de Maistre, are, perhaps, the most important. They are rich in information about matters which have never been properly studied in England. The lives of Vauvenargues and Condorcet give the essayist an opportunity of tracing some of the currents of French opinion anterior to the Revolution, of showing the effect which they had in bringing about that great cataclysm, and of drawing certain deductions about the development of social science. The life of Joseph de Maistre includes an admirable sketch of the views of the reactionary party which, after the Revolution, regarded the eighteenth century "as an infamous parenthesis, mysteriously interposed between the glorious age of Bossuet and Fénelon, and that yet brighter era for faith and the Church which was still to come in the good time of divine providence," and which endeavoured "absolument tuer l'esprit du dix-huitième siècle." Whatever the reason may be, there can be no doubt, as Mr. Morley says, that the Catholic reaction at the beginning of the present century has never received in England the attention it deserves. As a necessary consequence, we find ourselves unable to form an adequate idea of the spirit of ultramontanism which lies at the root of several difficulties, not only of Continental, but also of English, politics; and to realize the importance and the nature of the struggle which seems to be impending between Theology and Positivism. We are, therefore, deeply grateful to Mr. Morley for his careful examination of the views of a principal leader of the reaction, and for his lucid statement of his own deductions. As a biographer, Mr. Morley possesses the great virtue of impartiality. He sees, we think, more clearly than most writers who have addressed themselves to this branch of history, that although the tendencies of a period show themselves more emphatically in great statesmen, great thinkers, and great writers, great statesmen, great thinkers, and great writers rather follow than lead the spirit of the age; not only because the spirit of the age goes far to determine the views of the individual,

however exceptional his capacity, but also because the individual does not achieve greatness, however remarkable his deserts, unless his views accord with the views of his age. Hence we should study the tendency of the epoch in the writings and conduct of its representative men, but we should not assume that they have determined it. In some cases, indeed, we cannot help thinking that the age is in advance of the writer in whose works it supposes its own theories to be most completely represented. Byron, for example, is described, in another of Mr. Morley's essays, as "the poet of the Revolution"; and there can be no doubt that the friends of freedom found in his poems their own theories and regarded him as their prophet or bard. But we do not feel certain that Byron had any true sympathy with the longing for freedom which animated some of his contemporaries. It has always seemed to us that, with all his declamations against society and all his protests against conventional respectabilities, the aristocratic feeling was strong in him to the last, and that his poems were based upon a cool calculation of the best way of securing and keeping literary popularity. We think that Byron owed his immense popularity in England to the popular form of his poems rather than to any inspiration, poetical or political, which prompted them. They addressed themselves to a public which was incapable of appreciating the higher kinds of poetry, and which found a sentimental rather than a real interest in the cause of freedom which Byron theatrically advocated. If this is not so, how was it that he was preferred to his contemporary Shelley, whose poetic genius was of a far higher order, and whose worship of freedom was at least as earnest? The extraordinary reputation which Byron has always enjoyed upon the Continent may be explained on the same principle. Whatever view we take of Byron's genius, whether we hold that he was in the true sense of the word a poet, or whether we hold that he was a wit of the first rank who adopted a poetical form in his writings, it cannot be denied that many of the foremost thinkers of the day fancied that they found in him their leader and their mouthpiece; and it is, therefore, of the greatest importance that the significance of his works and their influence upon popular opinion should be calmly estimated, now that the enthusiasm with which they were originally greeted is a thing of the past. We wish only to protest against the doctrine which Mr. Morley appears to maintain, that England has never properly appreciated Byron, and that we ought to be ashamed of the neglect into which he has fallen in "an age which is apparently only forsaking the clerical idyll of one school for the reactionary mediævalism or paganism, intrinsically meaningless and issueless, of another." Hence we cannot altogether agree with the opinions expressed in the following characteristic sentences:—

"It is only in his own country that Byron's influence has been a comparatively superficial one, and its scope and gist dimly and imperfectly caught, because it is only in England that the partisans of order hope to mitigate or avoid the facts of the Revolution by pretending not to see them, while the friends of progress suppose that all the fruits of change shall inevitably fall, if only they keep the forces and processes and extent of the change rigorously private and undeclared. That intense practicalness which seems to have done so

many great things for us, and yet at the same moment mysteriously to have robbed us of all, forbids us even to cast a glance at what is no more than an aspiration. Englishmen like to be able to answer about the Revolution as those ancients answered about the symbol of another Revolution, when they said that they knew not so much as whether there were a Holy Ghost or no. . . . Just because it was wonderful that England should have produced Byron, it would have been wonderful if she had received any permanently deep impression from him, or preserved a lasting appreciation of his work, or cheerfully and intelligently recognized his immense force. And accordingly we cannot help perceiving that generations are arising who know not Byron. This is not to say that he goes unread; but there is a vast gulf fixed between the author whom we read with pleasure, and even delight, and that other to whom we turn at all moments for inspiration and encouragement, and whose words and ideas spring up incessantly and animatingly within us, unbidden, whether we turn to him or no."

We do not like the essays 'On some Greek Conceptions of Social Growth,' and 'On the Development of Morals,' quite as well as the biographical studies of which we have spoken hitherto. We agree with Mr. Morley in thinking that Morality is progressive, but we are not altogether convinced that his analysis of its development is perfect:—

"The inquiry," he says, "which has been usually treated as one, is in reality twofold. The single question, by what process man's moral nature is modified, would be better studied as two questions. First, how do ethical systems arise? by what process do moral ideas expand and acquire their complexity and comprehensiveness? By what sort of process—mark, not for what reason—is it that certain things come to be regarded as right, and certain other things as wrong? Second, by what sort of process does the presiding general idea of Duty or Virtue acquire its high place? First, what agencies contribute to correctness and elevation in the precepts enjoined in any moral code? And, second, what agencies contribute to the growth of a very high degree of sensitiveness to the claims of duty in the persons to whom the code is delivered?"

Starting from this distribution of ethical principles, Mr. Morley seems to think that the development of sensitiveness to the claims of duty results from the precept and example of exceptional teachers, who "stimulate men to more enthusiastic willingness to rise in practice to the requirements of the theory they accept." Thus, according to him, morality is developed *per saltum* whenever a sensitive and, as it would appear, highly emotional man has opportunity of influencing his fellows. We doubt this. We conceive that obedience to morality is the first principle of morality, and that it is the code rather than the willingness to obey the code which is developed. We think, too, that the development takes place gradually in proportion as civilization is developed, and that, in general, the immediate cause of each advance is to be sought in society itself rather than in exceptional individuals.

Condorcet's plea for the citizenship of women, which is translated in an Appendix, should not be overlooked. We are glad to see that Mr. Morley appeals also to Plato, whose argument for the enfranchisement of women has always seemed to us to contrast favourably with the declamation which is now-a-days too often made to stand for reasoning when this question is brought forward. Mr. Morley's style is forcible, but often heavy. We could wish that his love of force did not sometimes

betray him into a kind of truculent ferocity; as, for instance, in the following passage:—

"There is, perhaps, no uglier growth of time than that mean and poor form of domesticity which has always been too apt to fascinate the English imagination, ever since the last great effort of the Rebellion, and which rose to the climax of its popularity when the mad and malignant George III. won all hearts by living like a farmer. Instead of the fierce light beating about a throne, it played lamently upon a sty, and the nation who admired, imitated. When the Regent came, and with him that coarse profligacy which has alternated with cloudy insipidity in the annals of the line, the honest part of the world, out of antipathy to the son, was driven even further into domestic sentimentality of a greasy kind than it had gone from affection for the sire."

#### NOVELS OF THE WEEK.

*Maurice Rhynhart.* By J. T. Listado. 2 vols. (Chapman & Hall.)

*Desperate Remedies.* 3 vols. (Tinsley Brothers.)  
*The Silent Partner.* By E. S. Phelps. (Low & Co.)

THOUGH Mr. Listado's volumes treat of the delicate and inflammatory subject of Irish disaffection, it is difficult to speak too highly of the impartial and moderate tone which will commend them to readers of all shades of political sympathy. Though they deal with materials which might in less artistic hands have become dull or vulgar, a high appreciation of what constitutes true dignity and that skill in making characters of different kinds tell their own tale which always proceeds from wide knowledge of human nature, refine and idealize the narrative. The scene of the events described is the eastern part of Ireland, where the Celtic element of the population is largely mingled with other stocks, and religious and political parties are more evenly balanced than in other portions of the island. The time selected is the stormy era of 1848: when an Irish insurrection followed on the preceding famine, which, like all the woes of that unthrifty land, was ascribed by the interested agents of sedition to the machinations of the English Government. Maurice Rhynhart, the hero of the tale, is a young Irishman of Dutch or Williamite descent, who brings to the support of the national enthusiasm, which he shares with his eloquent and impulsive fellow-townsmen and their turbulent adherents in the country districts, a seriousness and honesty to which they are mostly strangers. The progress of his identification with the insurgent party is rendered all the harder by the strong affection which attaches him to his aged mother, whose religious zeal for Protestantism is strengthened by family tradition, and a keen recollection of her girlhood, which was shadowed by the murderous atrocities of the rebels of '98. This personal influence, however, is counterbalanced to some extent by another, Maurice's ambitious attachment to a girl whose social position renders success in his existing circumstances impossible. Kate Rowan is a charming young Irishwoman, and though her hero's political heresies are much developed by her unconscious influence, she certainly affords a good excuse for ambition of a better kind. Without revealing the secrets of the plot, we may mention that the loves of Maurice and Kate are eventually crowned with happiness, though they do not attain it through the medium of an Irish Republic. The "rising" is, of course,



a wretched *fiasco*, though a night attack made upon a comparatively defenceless house, which Maurice has an opportunity of repelling, enables our guerilla chief to get off with less loss of dignity than befell some more distinguished leaders. He lives to repent his errors, and to become a loyal M.P. for his native town. The minor characters are well described: the wild men of the bogs, whose warcy of "To hell with the Saxon!" is becoming a little trite, are fortunately but lightly touched upon; while in the townsmen of Scotch descent, Hibernis Hiberniores, Rowans, Kennedys, Pringles, and in the more English Philistines of the Methodist connexion, Glubb, and Dunkley, and the elegant Samuel Thackaberry, we are introduced to types of Irish character with which we have hitherto had but little acquaintance. The dignified and courteous Rector of the great "ecclesiastical family," and the inevitable informer of the Revolutionary Club, we have seen before: let us hope that the disappearance of the former type will at last be followed by the gradual extinction of the latter. This book will, we are sure, be popular with readers on both sides of the Channel.

'Desperate Remedies,' though in some respects an unpleasant story, is undoubtedly a very powerful one. We cannot decide, satisfactorily to our own mind, on the sex of the author; for while certain evidence, such as the close acquaintance which he or she appears (and, as far as we can judge, with reason) to possess with the mysteries of the female toilette, would appear to point to its being the work of one of that sex, on the other hand there are certain expressions to be met with in the book so remarkably coarse as to render it almost impossible that it should have come from the pen of an English lady. Yet, again, all the best anonymous novels of the last twenty years—a dozen instances will at once suggest themselves to the novel-reader—have been the work of female writers. In this conflict of evidence, we will confine ourselves to the inexpressive "he" in speaking of our present author, if we chance to need a pronoun.

As to the story itself, it is, as we have said, disagreeable, inasmuch as it is full of crimes, in the discovery of which lies the main interest of the tale. We will not particularize them, as to do so would be to reveal the whole plot; but we may say that they are never purposeless, and that their revelation comes upon us step by step, and is worked out with considerable artistic power. The construction of the story is very curious. The various periods are accurately marked out in the headings of the chapters, and the sections into which they are divided. We have, for instance, "Chapter III. The events of five days," and this will be subdivided into "§ 1. November the twenty-ninth," "§ 2. From November the twenty-ninth to December the second," and so throughout. If carefully carried out, as it is in the present book, this gives an air of reality which is far more satisfactory than the popular mottoes from some book of quotation which form the headings of chapters in nine-tenths of novels, though at the same time it may easily become an affectation.

The characters are often exceedingly good. The parish clerk, "a sort of Bowdlerized rake," who refers to the time "before he took orders," is really almost worthy of George Eliot, and

so is the whole cider-making scene at the end of the first volume. The west-country dialect is also very well managed, without being a caricature. Occasionally, too, we come across a very happy hit—as, for instance, the allusion to "the latent feeling which is rather common in these days among the unappreciated that, because some markedly successful men are fools, all markedly unsuccessful men are geniuses"; and the like.

There are a few faults of style and grammar, but very few. "Whomsoever's" is an odd formation, and "factitiously pervasive" is a clumsy expression. A lawyer, too, might find fault with a deed full of stops, and containing the phrase "on the determination of this demise," and a surgeon with "*os femoris*," but these technical errors are few. On the whole, the chief blemish of the book will be found in the occasional coarseness to which we have alluded, and which we can hardly further particularize, but which, startling as it once or twice is, is confined wholly to expressions, and does not affect the main character of the story. If the author will purge himself of this, though even this is better than the prurient sentimentality with which we are so often nauseated, we see no reason why he should not write novels only a little, if at all, inferior to the best of the present generation.

The author of 'The Gates Ajar' gives us in this book a very graphic and heartstirring narrative of the miseries of a large class of factory operatives in America. The silent, or as we should say, sleeping, partner, is a young lady, whom we find at the outset of the story accepting with languid satisfaction the elegancies and luxuries with which her father's success as a manufacturer has been able to surround her. A chance meeting with a rough specimen of less fortunate womanhood has the effect of making her reflect on the nature of the social "residuum" on whose toil her prosperity is based. This new light becomes too trying for various elegant objects which have hitherto held a high place in her esteem, and the first fruit of her seriousness is the dismissal of Maverick Hayle, a vulgar young manufacturer, whose name is an apt index of his character. Her love now takes a wider and more disinterested range than when she made a drawing-room pet of a fellow without brains or sympathy. In the course of not a few rough journeys of discovery in haunts of vice and poverty, which will give many a reader a new view of the "Land of the Free," she comes to the conclusion, which so many have arrived at and declared in vain, that "there is something about the relations of rich and poor, of master and man, with which the state of the market has nothing whatever to do." It is a lesson which men are unwilling to learn—not least so those who would fain destroy all but purely mercantile relations, or whose political purism is affronted by any inequality but that of degrees of capital-holding. Miss Kelso, at any rate, learns to regard her riches as a trust for her more suffering brethren, and strives to ameliorate their lot by courteous personal intercourse, and that freedom of recognition which arises from the absence of self-consciousness, and which seems, as the world grows wise, to be a charm of increasing rarity. We do not find that she evolves any new theories for the abolition of the social anomalies which shock

her; but she does so much to mitigate a state of appalling misery that we can forgive her for not transcending the common run of philanthropists; and the murmurs of the blind Samson she is tending speak to us sufficiently impressively. "I say," says Bijah Mudge, the martyr to irrepressible convictions, "there's something out o' kilter in that Commonwealth, and in that country, and in that lot o' human creeturs, and in them ways of ruling, and in them ways of thinkin', and in God's world itself, when a man ken spend forty thousand dollars on the plate-glass windows of his house, and I ken work industrious and honest all my life, and be beholden to the State of Massachusetts for my poor-us vittels when I'm sixty-six year old!" Says Sip Garth, the rough, but tender-hearted, "That's why I hate your kind of folks" (Miss Kelso's kind). "It aint because they don't care, it's because they don't *know*; nor they don't care enough to know." It is utterances like these (not fictions, as any one who walks in our streets can testify) that make good citizens sad here as well as in America. The impatience on one side, the blind carelessness on the other, the inconceivable ignorance on both, make the relations of capital and labour a problem of increasing difficulty, to which statesmen who would keep their country strong and free amid the socialistic horrors which are just now threatening the world would do wisely to postpone all other questions. This little American book, written with a discernible twang, and often in a dialect completely strange to classic ears, is at least an outspoken, sometimes an eloquent, contribution to an important and pathetic class of literature.

## NEW POEMS.

*Ugone: a Tragedy.* By George Francis Armstrong, B.A. (Moxon & Co.)

*The War of Ideas: a Poem.* By John A. Heraud. (Simpkin, Marshall & Co.)

*Heatha and Melech, and other Poems.* By the Rev. W. MacIlwaine, D.D. (Longmans & Co.)

*The Village Chimes: a Pastoral, &c.* By Angus M. Mackay. (Houlston & Sons.)

*Avenale, and other Poems.* By Sophia F. A. Caulfeild. (Longmans & Co.)

*Pilgrim Songs in Cloud and Sunshine.* By Newman Hall, LL.B. (Hamilton, Adams & Co.)

*Hermione, and other Poems.* By Thomas Bradfield. (Stock.)

As a specimen of art there is much which deserves recognition and praise in Mr. Armstrong's work. Mr. Armstrong has clearly caught the dramatic ictus as well as the dramatic phraseology, and his employment of the materials to his hand is discreet and, on occasions, scholarly. Many passages in 'Ugone' abound in forcible metaphors and graceful conceits; and in more than one of the longer speeches of the play we perceive that Mr. Armstrong has no inconsiderable gift of poetry. Now and then the verse becomes spasmodic, and in consequence its grace is lost; but the mechanism of the work as a whole is good, and much superior to many productions of the same class which have been less modestly prefaced. With regard to characterization. Mr. Armstrong announces that the types which figure in the tragedy are natural, and easily recognizable. This we conceive to be the case; and we may add that the author has the art of keeping his types distinct and consistent. The colouring of characters and of scenes is just and congruous. Mr. Armstrong has excused the excessive length of his poem on the plea that he has taken pleasure in its construction. This argument is decidedly in his favour, but will not, we think,

be sufficiently conclusive or satisfactory to his readers.

Mr. Heraud supposes we are in the Fourth Vial. As a matter of course he does not expect Dr. Cumming to agree with him, as that divine, according to our author, considers we are now under the Seventh Vial, which Mr. Heraud's interpretation postpones for more than another thousand years. However, trusting to his own opinion, he assumes that "the present cycle, beginning with the sixteenth century, might be symbolized by what St. John had written on the Fourth Seal, Fourth Trumpet and Fourth Vial," and has aimed at showing how closely the symbols identify themselves with the events of the last few years. A poem avowedly founded on inferences derived from the Apocalypse is likely to repel ordinary readers; but Mr. Heraud's narrative, composed in octosyllabic verse, may be read without reference to the supernatural machinery borrowed from the Revelation of St. John. Mr. Heraud's versification possesses all the author's usual characteristics. 'The War of Ideas' is, we think, equal to 'Sebastopol,' a previously published poem of similar character, by the same author.

'Heötha and Melech' was written partly as "an alleviation of not a few cares and trials" which befell the author during the time of the agitation for the abolition of the Irish Church, and partly "to give expression to some of the feelings and impressions thus left" on his mind. It is an allegorical poem, obviously founded as to treatment on Dryden's 'Hind and Panther,' in which the origin, history, and present position of the Church in Ireland are described in blank verse. The work exhibits some fancy, and here and there there is much delicacy of expression. The legend of St. Patrick has been utilized to advantage. Heötha appears on Tara's hill, and, confronting the Baal-worshippers, announced the dogma of the Trinity. How she convinced her unwilling audience is thus described:—

First to high heaven the maid her dark eyes raised,  
Then smiled, and bent her gaze to earth: when lo!  
Where late the sandy soil lay all around  
Barren and dry, athirst for victims' blood,  
A carpet, emerald-green and silken-soft,  
Sprang round her feet. 'Twas all of triple grass,  
Bedewed with glistening pearls pure from the fount  
Of the fair sky o'erhead. Heötha stooped  
And plucked a gleaming gem. There leaflets three  
Together grew and formed one leaf. No word  
She spake, but raised the new-born child of earth  
And, smiling, pointed to it.

Dr. MacIlwaine, who is incumbent of St. George's Church, Belfast, views with satisfaction—nay, rather likes—the new condition of the Church in Ireland. 'Heötha and Melech' occupies only about two-ninths of the volume. The other poems are avowedly makeshift. Friends advised the publication of the principal piece; but, that being found too brief to appear separately, the rest were added "in order that a volume of presentable size might be produced." They consist of hymns, sacred musings, and occasional poems, none of which have any special merit to call for special praise.

'Village Chimes' is another volume which we owe to the encouragement of the author's friends. Several critics, "eminently qualified to judge of its merits," advised the publication of 'The Village Chimes,' and Mr. Mackay was unable to resist the importunity to which he was subjected. Should the press and the public confirm the opinion of the eminently qualified critics who advised publication, he promises to cultivate to the utmost any poetic taste he may possess; but if not—not. We feel ourselves unable to advise. Mr. Mackay is willing to admit he belongs to "a certain school" of poetry, and expects to be accused of imitation; but we are unable to indicate the school. His criticism on his work is ours. 'The Village Chimes,' he tells us, was finished shortly after he had attained his seventeenth year, and the other poems were mostly written much earlier, so that "the poetry is necessarily crude in the highest degree." Mr. Mackay hopes his characteristic fault will be corrected by time: if he is again induced to print by the encouragement of friends, we hope so too.

In Miss Caulfeild's volume the religious sentiment

predominates. Most of the poems are religious in tone, and many of them directly religious in subject. They are all more remarkable for sentiment than for skill in expression. 'Aveneale,' the longest, is in rhymed heroics, and consists of four parts, not very artistically united. The others, nearly every one of them dedicated to somebody, have the faults inherent in compositions of an "occasional" nature. Miss Caulfeild is diffuse, lacks repose, and has not the power to condense her thought. That her ear is defective in the sense of rhythm will be seen from the opening stanza of the poem, 'A Wail from the North,' inscribed to a lady "on her illness":—

Howling and fitfully moaning without,  
How the wind sweeps, scouring the streets along;  
Wherever a crane, it finds it out,  
Distracting the brain with its mournful song.

We have no doubt the subject of Mr. Newman Hall's songs will recommend them to a large class of readers. Regarded as poetry, they have no claim to consideration. To us, there is something offensive in a verbose expansion in rhyme of sentiments which have already been better expressed in prose, or in a wacky sketch of incidents with which every reader of the Scriptures is familiar. The walking on the Sea of Galilee is described in six stanzas, whereof this is the first:—

The night was very, very dark,  
Loud did the tempest roar;  
And big waves tossed the little bark  
Back from the friendly shore.

As a 'Grace before Meat,' Mr. Hall contributes the following verses:—

God be praised for table spread!  
Bounteous source of every good,  
Give to all their daily bread,  
Bless our fellowship and food.

Mr. Hall's incursion into poetry is not satisfactory in its result.

Mr. Bradfield has the art of being mildly consistent. He is usually correct and usually weak; never stimulating, but never shocking us. His blank verse, in which the principal item of his pretty volume is composed, has few positive faults; but, on the other hand, has no special merits. In his lyrics he is not lyrical.

#### OUR LIBRARY TABLE.

*Was Shakespeare a Lawyer? Being a Selection of Passages from 'Measure for Measure' and 'All's Well that Ends Well.'* By H— T— (Longmans & Co.)

THE compiler and annotator of this book states that the above-designated passages "point to the conclusion that their author must have been a practical lawyer." H— T— professes to have cleared much that was obscure; and he adds that "some apparent corruptions of the text are attempted to be restored by an application of a knowledge of English law." To which we reply that such knowledge is ill applied when the avowed aim is to restore apparent corruptions of the text. We had hoped that the 'Rural Life of Shakespeare as Illustrated by his Works' (Mr. Roach Smith's attempt to show that Shakespeare knew a rose when he saw it) would be the last of these laborious trifles, the folly of which was satirized by the writer in *Temple Bar* who, with seeming gravity, showed, by apt quotation, that if Shakespeare did not belong to all the City Companies he had all the knowledge which belonged to the respective vocations of their members. In the present book, it is not even a new attempt that is made. Shakespeare has been before set up on the stool of an attorney's office, as well as on the bench and woolstack. Here the old bones are again disturbed! The poet's malediction might be as well delivered against those who turn over his text to suit their caprice as against any who might attempt to move his dust. This is the style in which H— T— drags his rake among the relics:—

ISABELLA. Doth he so seek his life?  
LUCIO. Has censur'd him already,  
And as I hear, the Provost hath a warrant  
For his execution!

The comment on which is, "We have here two legal terms. 'Censured' does not mean *blamed*, but is a term of ecclesiastical law, signifying con-

demned, as appears from the context. After the censuring of Claudio cometh the 'warrant for his execution.' " 'Censure' has never meant *blame*, except by modern perversion of the meaning, which in truth is "opinion," or "judgment." In the last sense, it may be acquittal or conviction. Follies like the above abound. We hope to have no more of them—or that some other poet may be subjected to the *peine forte et dure*. Pope, of course, must have been a thorough sportsman, plodding in heavy-soled shoes through the turnips, or over ridge and furrow. Has he not said—

See, from the brake the whirling pheasant springs!

—and may we not conclude that it is at the game-keeper's shout of "Mark, cock!" that

He lifts the tube and levels with his eye?

We take "H— T—" to mean Horribly Tiresome. He twists meanings out of passages that have none to the point. He takes Shakespeare by the nose, and exclaims with Sebastian, "There's meaning in thy snores!" However, Shakespeare foresaw this singular class of men, who look in his works not to enjoy the teaching, but only to pick up crumbs for pastime. Moth had at them, in 'Love's Labour Lost,' when he said, "They have been at a great feast of languages, and stolen the scraps."

*Genius Genuine.* By Samuel Chifney, of Newmarket. (Angel.)

THIS reprint of a once celebrated book is not quite so valuable as those of ancient English authors by Mr. Arber; but it has its interest for those interested in the Turf and its traditions. The book professes further to show, "A fine part in riding a race, known only to the author. Why there are so few good runners, or why the turf horses degenerate. A guide to recover them to their strength and speed; as well as to train horses for running, and hunters and hacks for hard riding; to preserve their strength and their sinews from being so often destroyed, with reasons for horses changing in their running; likewise a full account of the Prince's horse, Escape, running at Newmarket on the 20th and 21st days of October, 1791, with other interesting particulars." To most persons the story about Escape, which once set the world talking, will be the most attractive portion of the book. The kernel of the matter is, that on the 20th of October, 1791, the Prince of Wales's horse, Escape, ridden by Chifney, ran at Newmarket, and was miserably beaten; and that the next day, again ridden by Chifney, Escape most unexpectedly won. The matter led to the Prince withdrawing from the Jockey Club, and Chifney getting into disgrace. The belief of the public was that Escape was made to lose on the first day, that money might be made out of the horse by backing it on the second. Whether the Prince and the rider were guilty or not of swindling one can hardly tell. Perhaps not. One thing is certain, —the Prince, being the first gentleman in Europe, and Sam Chifney, in his suit of black looking so like Mr. Wilberforce the philanthropist, they soon went about the world as if nothing unpleasant had happened.

We have on our table *The Ceramic Gallery*, by W. Chaffers (Chapman & Hall).—*Civil Service and Commercial Arithmetical Examination Papers*, by J. Ryan (Dublin, M'Glashan & Gill).—*Drawing for Machinists and Engineers*, by E. A. Davidson (Cassell).—*Self-Instruction in Book-keeping*, by the Rev. J. Hunter, M.A. (Longmans).—*Under the Arches*, by S. B. H. (Hamilton & Adams).—*Wallenstein's Camp*, by Frederick von Schiller, translated by F. Wirgman, LL.B. (Nutt).—*Mental Flights*, by C. G. Phillipson (Chapman & Hall).—*The Triumph of Evolution*, by J. Merrin (Longmans).—*Les Droits de l'Allemagne sur l'Alsace et la Lorraine*, par Henri de Sybel (Trübner). Also the following Pamphlets: *The Irish Crisis*, by the Rev. C. S. Langley, D.D. (Dublin, Hodges & Foster).—*Trade Union Bill, 1871*, a Letter, by Mr. W. P. Roberts.—*On Small Pox and its Prevention*, by E. Crisp, M.D. (Hardwicke).—*Artificial Egg Hatching* (Day).—*England's Day* (Strahan).—*The Scandal in the Establishment of "Old Mother Church"* (Griffin).—*The Three*



*Heavens*, by the Rev. J. Crampton, A.M., Part I. (Nisbet).—*What is the Meaning of the late Definition on the Infallibility of the Pope?* by W. Maskell, A.M. (Toovey).—*Everlasting Punishment not "Eternal Torments,"* by R. Roberts (Stevenson).—and *L'Alsace et la Lorraine*, par G. Solling (Foreign).

## LIST OF NEW BOOKS.

## Theology.

Hefele's History of the Christian Councils to the Close of Nicæa, A.D. 325, translated by W. B. Clark, M.A., 8vo. 12/ Hutchinson's Footmarks of Jesus, 12mo. 1/ cl.  
Robinson's Commentary on St. Paul's Epistle to the Romans, Vol. I., cr. 8vo. 5/ cl.  
Senger's Mansions, Halls, and Palaces of Heaven, &c., 12mo. 2/ Wesley's (John and Chas.) Eucharistic Manuals, ed. by Dutton, 5/

## Law.

Beston's Law Books: No. 1, Property; No. 2, Women and Children, 12mo. 1/ ea. swd.  
Cabinet Lawyer (The), new edit. 12mo. 7/6 cl.  
Shaw on Bankers' Cheques, 2nd edit. cr. 8vo. 6/ cl.

## Poetry.

Aldine Poets, re-issue: Vol. 18, Henry Kirke White, 12mo. 1/6  
Bell's Poets, re-issue: Vol. 25, Chaucer, Vol. IV., 12mo. 1/3 cl.  
Bowman's (H.) Songs amid the Shadows, 12mo. 1/ cl. limp.  
Cassell's Poets, Vol. I.: Scott, Vol. I., cr. 8vo. 2/ cl.  
Coleridge's Poetical Works, ed. by Rossetti, 12mo. 3/6 cl.  
Merrin's (J.) The Triumph of Evolution, and other Poems, 2/4  
Payne's (John) Intelligible Sonnets, 12mo. 3/6 cl.  
Power of Conscience, and other Poems about Kindness, 1/ swd.  
Tytler and Watson's Songstresses of Scotland, 2 vols. cr. 8vo. 10/

## History.

Chambers's (W.) France, its History and Revolutions, 3/6 cl.  
Fullon's Last Days of Jerusalem, &c., cr. 8vo. 7/6 cl.  
Hardy's Descriptive Catalogue of Materials relative to History of Great Britain, Vols. 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

## Philology.

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## CHAMBERS'S EDINBURGH JOURNAL.

Edinburgh, March 25, 1871.

Is the notice respecting my brother Robert, which appears in this day's *Athenæum*, there occurs an error, which, in justice to myself, I trust you will allow me to correct. Speaking of the *Penny Magazine*, the writer says—"A copy of the prospectus (which appeared a very long time before the periodical itself) having been seen by

William Chambers—who had long been gestating similar schemes,—he forwarded to one of the chief promoters several suggestions which, in his judgment, would have improved the chances of the project. No answer was vouchsafed to his letter, and his self-love was wounded. He determined to realize his unappreciated ideas himself; and they took the form of *Chambers's Edinburgh Journal*. The first number appeared on the 4th of February, 1832—six weeks before the pious Society in London fulfilled its promise of a *Penny Magazine*." The following is the simple truth. In the beginning of January, 1832, I conceived the idea of a cheap weekly periodical devoted to wholesome popular instruction, blended with original amusing matter, without any knowledge whatever of the prospectus of the *Penny Magazine*, or even hearing that such a thing was in contemplation. My periodical was to be entitled *Chambers's Edinburgh Journal*, and the first number was to appear on the 4th of February. In compliment to Lord Brougham as an educationist, I forwarded to him a copy of my prospectus, with a note explaining the nature of my attempt to aid as far as I was able in the great cause with which his name was identified. To this communication I received no reply, but the circumstance wounded no self-love. My work was successful, and I was too busy to give any consideration as to what his lordship thought of it, if he thought of it at all. The first time I heard of the projected *Penny Magazine* was about a month after the *Journal* was set on foot and in general circulation.

W. CHAMBERS.

## SYDNEY SMITH AND THE 'EDINBURGH REVIEW.'

THE following letter, which is in my possession, throws some light upon the vexed question of the origin of the *Edinburgh*, and may interest your readers. There is no address on it, but its genuineness is unquestioned. The subject was referred to in a recent number of the *Athenæum*.—

"Nov. 6, 1807, 18, Orchard Street, Portman Square.

"Dear Sir,—I understood from you that the two original proprietors of the *Edinburgh Review* were good enough to present me with books to the value of 100*l.* (corrected into 114*l.*), as a memorial of their respect for having planned and contributed to a Work which to them has been a source of reputation as well as of emolument. I am much flattered by this mark of their good will; and can only say that I hope this is not the last time that I shall be serviceable to them. Some of this money I should like to lay out in old Books, some, perhaps, in new. But as I have not much money to lay out in augmenting my Library, I wish to lay it out with care and selection. The booksellers with whom I usually deal for old Books are Cuthill & Martin, or Payne in Pall Mall. Now if I find any Old Editions there which I like will you allow me to order the Bill to be sent to your house for payment, if it does not exceed the sum before specified. This is the manner of receiving the present which will be most agreeable to me, if it is not objectionable to you. I shall thus understand that you, having mentioned the sum, leave me to lay it out in any manner the most agreeable to myself. Yrs. ever, SYDNEY SMITH."

J. A.

## OLIVER CROMWELL'S DESCENDANTS.

Over Vicarage, St. Ives, Hunts.

WILL you allow me to say a few words in answer to the letter of J. G. C. on the Cromwells. He, and the correspondent of the *Times*, say that the Protector's last-known male descendant died childless in 1799. Now at the 232nd page of Noble's second volume it will be found that he had (in 1787, the date of the book) a daughter Elizabeth born in 1777. According to Burke's 'Landed Gentry,' she married Thomas Artemidorus Russell, Esq., of Cheshunt, and her father died in 1821, not 1799, having published a book in 1820. See Allibone.

If J. G. C.'s grandfather knew his age rightly, he was born in 1757, 1758 or 1759. J. G. C. thinks

he was a son of one of the many sons of Major Henry Cromwell, who died in 1711. But the dates render this very unlikely. Of Major Cromwell's sons there were eight, the eldest born in 1687, the youngest in 1704. And here (though I know the general untrustworthiness of his book) Noble is probably correct, as he has quoted at page 362 the baptismal registers of the two elder. There must be, therefore, at least 53 years between the birth of J. G. C.'s grandfather and his supposed great-grandfather. But further, Noble is so particular in the accounts he gives of the deaths of these eight sons, that some belief must at first be given to statements of dates so near his own times till they are found false. Now, he states that the eldest died at the age of sixteen, and the two next a child and an infant; that the fourth married in 1750, and his wife died in 1752 (this is certain, as her burial register is in the appendix); that the fifth died in 1759, leaving two sons, of whom one died an infant and the other without issue in 1762 (this is also certain, as his property went to his sisters, who were Noble's informants); that the sixth died unmarried in 1769; that the seventh died in 1748 (his family, of whom the only male survivor died in 1821, as I said before, I need not mention, since he could not be father of a son born in 1757); and that the youngest died unmarried also in 1748. Thus the only very probable chances left for J. G. C. are, that the fourth son may have married a second wife, or that the sixth may have married unknown to Noble; and both these are unlikely from the dates, since the Major's fourth son must have been 64, or his sixth son 59, when J. G. C.'s grandfather was born.

In conclusion, I will just venture to remind J. G. C. and other Cromwells, that there were more families of that name besides the Protector's, of whom an account may be found in Burke's 'Extinct Peerage.'

CHARLES F. S. WARREN, B.A.

## CURIOUS OLD ENGLISH MANUSCRIPT PLAYS.

11, Tregunter Road, March 27, 1871.

AMONGST the manuscripts in the Charlemont Library, sold by auction a few years ago, by Messrs. Sotheby, Wilkinson & Hodge, was one of the most curious volumes of old English plays known to exist. It was judiciously secured for the British Museum, and is now MS. Egerton 1994. One of the plays bore no title, and it was not until the MS. had been some time in the Museum that a careful perusal of it convinced me that it was a curious and altogether unknown early drama of Richard the Second, composed, I should say, judging from internal evidence, previously to the appearance of Shakespeare's play on other events of the same reign, and written with no small ability. Knowing how readily anything of the kind can be satisfactorily proved to be a modern forgery, that few things are more certain than that Lord Bacon wrote the plays of Shakespeare, &c., it was rather with amusement than surprise that I have just received from a friend, who possesses one of a few copies of it I have had printed, an elaborate argument demonstrating that it is "a very clever imitation of an old drama, but not the old drama itself." The original MS. is accessible to competent judges of old handwriting, one of whom may perhaps be induced to give an opinion respecting its date, and introduce to the further notice of the public a volume which well deserves to be better known. Besides the remarkable play above alluded to, it contains, amongst others, a curious tragi-comedy called Dicke of Devonshire; a Trew Cronicle History called Warr hath made all freinds; the Fatal Marriage or a second Lucreatya; the Lady Mobs, acted in the year 1635; the Two Noble Ladies and the Converted Conjurer, a Trage-comicall Historie often tymes acted with approbation at the Red Bull in St. Johns Streete by the Company of the Revells; Loves Changelinges Change; the Lanching of the Mary, written by W. M. Gent. in his returne from East India, A.D. 1632, or the Seamans

Honest Wyfe. Some of these appear to be exceedingly well worthy of publication.

J. O. HALLIWELL.

#### THE LONDON SCHOOL-BOARD.

ANOTHER question was settled on Wednesday, which admitted of considerable difference of opinion. All the members present appeared to agree that there are certain portions of the Bible which it is as well not to read to children. Prof. Huxley, accordingly, moved that "a selection from the Bible, submitted to and approved by the Board," should be read instead of the Bible itself. Prebendary Thorold, on the other hand, while assenting to the principle of Prof. Huxley's motion, objected to the means proposed, and wished to see, not an "expurgated Bible," but a list of select passages, or Lectionary, to be prepared by a Committee of the Board, and from which the teacher, always using the Bible as his text-book, should select the day's lesson. Ultimately, however, it was agreed that the whole matter would be best left to the discretion of the teachers, and both Prof. Huxley's motion and Prebendary Thorold's amendment were accordingly negatived. The speeches made upon each side were carefully conciliatory in their tone, and betrayed no bitterness. That an "expurgated Bible" should be condemned was only to be expected. For many and very diverse reasons, it is quite possible to object to any tampering with or mutilation of a version which is, and will always remain, an heirloom. But it is not so easy to see why the Board, by a majority of thirty-three to six, should have refused to accept the responsibility of framing a Lectionary, and should have relegated to the teachers the difficulty of deciding upon the passages to be read. A really important motion, by which the Board will stand pledged to the principle of the payment of the school-fees of those children whose parents are, "in the opinion of the Board, unable from poverty to pay the same," is standing over; and the debate upon the question whether denominational schools are to receive any pecuniary support is deferred until next week.

After its next meeting, on the 5th of April, the Board will adjourn until the 19th. A good deal was said about the length of the speeches made; but a motion that the meetings should be held fortnightly, instead of weekly, was not accepted. The next debate, upon the support, if any, to be given to denominational schools, will hardly be terminated in one sitting.

#### Literary Gossip.

LORD DALLING, it is confidently expected, will complete, in September, the Biography and Letters of Lord Palmerston, which he commenced as Sir Henry Bulwer.

A NEW serial story will commence in the June number of *Temple Bar*. It is by the author of 'Red as a Rose is She,' and it will be the first work to which Miss Rhoda Broughton will put her name. The title is not yet settled, but it is to be hoped that the publishers will not disturb the capital one suggested by Miss Broughton herself, 'Good-bye, Sweetheart.'

THE lady novelists are busily engaged. Mrs. Oliphant, Mrs. Riddell, Miss A. B. Edwards, and the author of 'John Halifax' have works of fiction in a forward state of preparation.

LADY CLEMENTINA DAVIES, a lady old enough, if we may so speak, to have had experiences of a society at once picturesque and peculiar, has been induced to give them to the public. They will appear under the title of 'Recollections of Society in France and England.'

MISS C. M. YONGE, whose powers of work

seem to increase with years, is editing, from the French, for Messrs. Hurst & Blackett, the 'Life and Adventures of Count Beugnot, Minister of State under Napoleon the First.'

THE author of 'John Halifax' is not working exclusively as a novelist. This lady, with an appetite for work like Miss C. Yonge's, has in hand a series of "Girls' Books." These will be written, edited, or translated by her. Those three words indicate the composition of the series. Mothers and girls may, as the conductor of this series hopes they will, "trust her that she will do her best."

"ONE OF THE HOUSE OF EGERTON" is the style taken by the author of a book based upon fact, and which will soon issue from the press, under the title of 'The Ladye Shakerley: being the Records of the Life of a Good and Noble Woman.'

AMONG the most attractive works on the point of being published by Messrs. Hurst & Blackett is one that treats of little-known localities, but about which there is a persistent curiosity. This work, 'Turkish Harems and Circassian Houses,' is by a lady, Mrs. Harvey, of Ickwell Bury, and will be, as such a work should be, illustrated by coloured engravings.

MISS MARIA ROSSETTI has an elaborate commentary on the 'Divina Commedia' ready for the press, thus perpetuating the Dante tradition of the family.

THE author of 'Little Women,' Miss Louisa M. Alcott, will shortly return from Italy to England, for the purpose of superintending the production of her new book, 'Little Men.' The story is connected with the former one, the Little Men being 'Jo's Boys,' and their story is one not of fiction but of fact, in which the author herself has a deep personal interest.

It will surprise many who only know Mr. Maguire, the Irish M.P., as a very matter-of-fact writer and a sturdy Ultramontanist, to hear of his being about to appear among the novelists. In 'The Next Generation' he will show the anticipated results of "progress" in this. Among the latter, we hear of a Parliament such as it may be under the full development of Woman's Rights.

ARTIST-BIOGRAPHY, by an experienced artist with generous sympathies, should enlist a very general interest. Such may be expected to be the case with a forthcoming work, 'The Life and Letters of William Bewick, the Artist,' by the veteran engraver, Mr. Thomas Landseer. William Bewick was a kinsman of the celebrated Thomas Bewick, the wood-engraver.

A WORK, said to be founded on information of an exclusive nature, especially with regard to the history of Metz before and during the siege, is spoken of as being on the point of appearing. Its title is 'The Fall of the Second Empire; or, Romance and Reality of Imperial France.' It is to be hoped that such a work will have the author's real and not romantic name upon the title-page, as a guarantee.

AN edition of John Woolman's Journal, the Quaker saint of whom Charles Lamb writes so tenderly, is to be published, with an Introduction by Mr. J. G. Whittier.

MR. F. T. PALGRAVE will publish, at Easter, a volume of lyrical poems, which have been long in hand, and include 'Alcestis,' others of what are now styled the idyllic class, and

those which treat of questions of the day, as well as subjects which more strictly illustrate the Beautiful.

THE Essays contributed by the late Rev. J. M. Neale to the *Christian Remembrancer* will shortly be published in a collected form, under the superintendence of the Sisters of East Grinstead.

A WRITER in the current (April) number of *Temple Bar* makes a statement of considerable interest to those who like to collect literary curiosities. The statement is to the effect that Lord Brougham's father at one period of his life was residing in London, and that he then contributed to the *Biographica Britannica* the articles which are signed with the initial of his Christian name, "H." (Henry). Mr. Brougham, it is said, then lived in one of the handsome brick-built houses still existing on the east side of Took's Court, Chancery Lane.

COLONEL BORDONE, late chief of the staff to General Garibaldi, is engaged on a work entitled the 'Journal of a Staff Officer,' in which he intends to expose the behaviour of the French Ministry of War towards the General.

ON Saturday last there was delivered to Members of the House of Commons an interesting paper on the mission of Mr. Forsyth to Yarkand.

THE literature, history, and religion of Ireland are so closely connected with the most ancient Cathedral of Christchurch, Dublin, that we are glad to announce, on the authority of the *Dublin Evening Mail*, that Mr. Roe, of Dundrum, has offered to restore the Cathedral at his own sole expense.

A WORK is in course of preparation upon the Desert of the Exodus, by Mr. E. H. Palmer, M.A., Fellow of St. John's College, Cambridge. As Mr. Palmer accompanied the Sinai Expedition in the Ordnance Survey during the years 1868-9, and subsequently visited the desert of the Tih on behalf of the Palestine Exploration Fund, the work may be looked forward to with interest as the most complete and exhaustive account hitherto furnished of the Wilderness of the Wandering of the Children of Israel.

THE *America Latina* has been removed from Brussels to London, and is now permanently published here.

MR. GEORGE HENRY LEWES'S 'History of Philosophy, from Thales to Comte,' is being brought out in a German translation by Herr R. Oppenheim in Berlin, the first volume of which has just been published.

A SYNDICATE at Cambridge is about to confer with the head masters of nearly all the great public schools. The schoolmasters desire, in concert with the University, to improve the system of examinations for scholarships before commencing residence, and also, if possible, to establish an entrance examination for all students. Such an examination would be invaluable to the schools, as a direct stimulus to lazy boys: and we sincerely hope that the University will consent to it. It is very important that the whole of the higher education of the country should be conducted on a progressive principle; that the University should insist on the attainment of a certain amount of real knowledge (however small) from all those who would enter in it; then and then only will it be possible to ensure



that the weaker men shall really advance to something further.

SOUTH AFRICA publishes a *Kaffir Express*, in the English and also in the native dialect. One of the early numbers expresses a desire for the coming of a poet who could write songs for Kaffir wedding-parties. The Psalms of David, which are usually sung at these festivities, are found out of tune with the jollity.

DR. CARL FORSTMANN, the newly-appointed Professor of Modern Literature at Munster, has been sent by the Prussian Government to England, to examine our Anglo-Saxon manuscripts.

The *New York Citizen* states that Miss Dodge (in literature, Gail Hamilton) is receiving great attention at Washington. The lady is described as "not exactly beautiful in appearance," and as being, like all successful literary ladies, "a little spoilt, highly-conceited, and ready to fight a battle with her hereditary enemies, the male sex, on the slightest provocation."

The *Moonly Voice* is the name of a paper just started at Salem, U.S. It is "published at each full moon." Its professed object is to introduce a new system of National Government, as the *Moonly Voice* pronounces the Republican form to be only "transitional." It begins with verses entitled 'Invokive,' and when the reader reaches the end, he is satisfied that the *Moonly Voice* is thoroughly lunatic.

A LEARNED German doctor, on whom we can rely, tells us of three instances among his relations and friends that show strikingly the unflinching love of reading among Germans. One officer in the Landwehr before Paris asked his wife to send him Kant's 'Kritik of Pure Reason.' The son of the Prussian Minister of Justice, when before Paris, wrote home for books, and his father sent him the 'Institutes' of Justinian. A Heidelberg student, who was called away to serve as a private in the artillery, and was first before Metz and then through the campaigns against the Loire army, suffered great hardships in the field; but the only complaint in his home letters was, that he could get no books.

AMONG recently deceased French men of letters should be mentioned the name of the Viscount Pierre Alexis Ponson du Terrail, who was born at Montmaur, near Grenoble, in 1829, and died on the last day of January, this year. He was the author of numerous romances, some of which he contributed to journals, while others were published in an independent form. The most successful of these was the 'Exploits de Rocambole,' which, on account of the favour with which it was received, was followed by 'La Résurrection de Rocambole,' 'La Vérité sur Rocambole,' and 'Le Dernier Mot de Rocambole': M. Ponson du Terrail was likewise author of several dramatic pieces, written either wholly by himself, or in concert with others.

M. FRANCISQUE SARCEY'S 'Le Siège de Paris,' a collection of *impressions et souvenirs*, published in Paris, will shortly appear in a German translation, in three volumes.

THE decease is mentioned of M. Anicet, better known as Anicet Bourgeois, another and very prolific writer of dramatic pieces, most of which were produced *en collaboration*, as is the custom so much with the French. Anicet

was born in 1806, and died recently at Pau. Among those pieces of his which met with the most success may be mentioned 'La Nonne Sanglante,' 'Les Trois Épiciers,' and 'Passé Minuit.'

A CORRESPONDENT writes:—"In your last number, you report that no American has been invited to take part in the work of Bible revision; and that, as might be expected, the work is not regarded with excessive favour in the United States. Without betraying any confidence, I may say that negotiations were commenced some months ago to obtain the co-operation of American scholars, and that there is every prospect of obtaining most efficient help from that country. I may add, that I travelled last autumn through a large part of the United States, and visited most of the seats of learning. Everywhere I found great interest in the work. From the first it has been part of the plan to secure the co-operation of American brethren."—We have authority to state that American scholars (in pursuance of a Resolution of Convocation) were not only invited to co-operate in the above work, but that they have entered into the matter with ardour. They have also expressed great satisfaction in the project itself, and in the invitation to take part in it.

## SCIENCE

### THE CRYSTAL PALACE AQUARIUM.

Crystal Palace, March 29, 1871.

IN the commencement of the year 1853, the *Athenæum* drew attention to an aquarium then in preparation in the Zoological Gardens, Regent's Park, London, and in the May following, when that aquarium was opened, the *Athenæum* again dwelt upon it at some length, describing the great advantages to be derived from an opportunity of being able to watch conveniently the inhabitants of seas and rivers in a state of life and health. This aquarium in Regent's Park, which still exists in nearly its original state, and which should be respected as being the forerunner of all which have been since erected, gave a great impetus to the study of marine zoology in England and in many places on the Continent and America, where domestic aquaria quickly became very popular. In 1860 the Acclimation Society of France set up in its gardens near Paris a large public aquarium, and this was succeeded, in 1864, by a similar one in the Zoological Gardens of Hamburg; and since then others of the same character have been built in Paris (in two places there), in Havre (also in two places), in Hanover, in Cologne, in Brussels, and in Berlin. One has been also set up in the Zoological Gardens of Dublin, and two in America—one in New York and one in Boston. The results of these establishments have been to add very largely to our knowledge of water animals by means of the great number of species which have been kept; and indeed it is becoming more and more felt that a zoological garden is incomplete if it does not contain a collection of aquatic animals of the classes below the reptiles, birds, and mammals, of which such establishments usually consist. But, with the exception of the two aquaria just named, in London and Dublin, both of them being small and confessedly imperfect, no public aquarium exists in Britain; and it is well known that British naturalists have of late years been obliged to go abroad to see living marine British animals under circumstances permitting them to be observed continuously and otherwise advantageously. This state of things is, however, about to be changed, for, stimulated by the commercial success of some of the public Continental aquaria just named, a company has been formed, with a capital of 12,000*l.*, to make at the northern end of the Crystal Palace (the portion which was partly burnt down in 1868),

an aquarium of large size, which is nearly finished, and will soon be opened, and in which is combined all the successive improvements which experience has suggested since 1846, when Mrs. Thynne discovered that in London she could keep some living corals in a thriving state in sea-water which needed no renewal so long as sea-weeds were kept growing with the creatures. It is not sufficiently well known that this lady is the first person recorded to have deliberately set about making a balance of existence for this specific purpose—the preservation of animals in aquaria,—although the late Mr. R. Warrington made the thing more public in 1849, and Mr. P. H. Gosse still further extended the subject at about the same period and for some years afterwards, and all three experimenters worked independently of one another, and without each other's knowledge.

The Crystal Palace Aquarium, connected with the Palace itself by stairs, measures 312 feet long, and 20 feet high, and is in width 53 feet in some places, and 35 in others. The public portions of the building consist of three rooms,—a saloon, of which the floor space measures 184 feet long and 16½ feet broad; a south room, leaving a floor space of 30 feet long and 8½ feet broad; and a north room, with a floor space of 14 feet long and 8½ feet broad. Besides these, there are, in the part not shown to the public, a work room; a steam-engine and boiler-room; an apartment to contain the heating apparatus; two store-rooms; an attendants' gallery running from end to end of the entire building, and an office.

There are 150,000 gallons of sea-water, weighing 700 tons, of which 130,000 gallons are in a reservoir below the saloon, and 20,000 gallons are distributed among 60 tanks containing the animals. These tanks are of various dimensions and proportions, varying from 75 gallons to 4,000 gallons each, and ranging in depth vertically from 6 inches to 6 feet of water, and therefore they will suit the requirements of a great number and large variety of creatures, from Sponges to Fishes. The sea-water is raised into these tanks from the reservoir below the saloon; and it flows through and among them, falling down a succession of levels, so that in its progress it may do as much work as possible, until it enters the reservoir from whence it came, and from which it is again and again pumped by steam-power, at the rate of from 5,000 to 10,000 gallons an hour, continuously, day and night; and by means of this aerating motion, coupled with the oxygenation derived from growing plants, no change of water will be needed, and the quantity (brought from Brighton by Mr. Hudson) will be used year after year indefinitely, the loss of fresh water by evaporation being supplied weekly by the addition of an equal quantity of water distilled on the premises.

One perfectly novel feature in the undertaking needs special notice; namely, most of the parts of it are in duplicate. Thus, there are two steam-engines, each of three-horse power, and especially arranged for continuous and economical action, two steam-engine boilers, two pumps, and two distinct sets of receptacles for animals; Tanks to 38 being for the public exhibition of animals, and Tanks 39 to 60 being not publicly exhibited, but intended to contain collections of creatures purchased when they are cheap, or at seasons when their transport by rail is easy. The use of this power in reserve in the machinery is so that if any accident happens to one part of it, the other portion is ready to take its place, and thus the uninterrupted motion of the sea will be so far represented. Still further to hinder interruption of the supply of animals, the Company has two resting depôts for them, one at Southend and one at Plymouth, in addition to other collecting places at Weymouth, Teignmouth, Ilfracombe, Menai in North Wales, Tenby in South Wales, and in other localities, save in Scotland and in Ireland, whence some specimens are desirable. There is no country in the world of the same size as Britain which possesses a richer and more varied marine Fauna capable of being maintained in captivity than it has, and there is no country having so complete a literature of its

marine animals as Britain has; and therefore this new and great Aquarium, which will enable large numbers of persons to leisurely examine animals which can be examined alive in no other way, because in nature they are concealed by the element in which they exist, will, it is hoped, form a very important aid towards our still better knowledge of Marine Biology, if the establishment be managed with the great and continuous care which such a difficult thing requires; for it is a great and complicated difficulty, that which is involved not only in the maintenance of a large and varied assemblage of animals of every kind, but which is made further intricate by the having to constantly preserve in a clear and respirable condition so dense an atmosphere as the water in which the creatures live, and which water is constantly receiving impurities from them.

The show-tanks are arranged interiorly with rockwork, for the convenience of the animals; and such rockwork being thus in the first place necessary, it has then been made decorative. This is mentioned because in all Continental aquaria, except the one at Hamburg, rockwork is placed not only inside the tanks, but outside them, and in all other places where it is unnecessary, and therefore ugly and excrement. In the Berlin aquarium, for example, many thousands of pounds have been needlessly spent on this so-called decoration, while the mechanical arrangements there are very poor. The notion of thus making the entire aquarium like an imitative grotto, seems to be to give spectators an idea that they are beneath the surface of the ocean, in a veritable submarine cavern. But such an idea cannot exist, and such an imitation can never be made. In the Crystal Palace Aquarium no such deceptive or imitative competition with nature is attempted; but all that is done is to endeavour to represent conventionally some of the abstract conditions of the sea; and whatever decorations are introduced are merely sparing enrichments of the surfaces of necessarily constructive members.

A space at the northern end of the saloon exists for a corresponding series of freshwater tanks; and these will be added when some further experiences have been gained, but at first this Aquarium will be exclusively marine.

The architect is Mr. C. H. Driver, who has shown much ingenuity in every part, and in making a saving use of all portions of the area assigned to him. This Aquarium will for its size be the most economical one ever made, both in construction and maintenance. W. A. LLOYD.

#### SOCIETIES.

**ROYAL.**—March 23.—General Sir Edward Sabine, K.C.B., President, in the chair.—‘Experiments on the Successive Polarization of Light, with the Description of a new Polarizing Apparatus,’ by Sir C. Wheatstone.—‘On an Approximately Decennial Variation of the Temperature at the Observatory at the Cape of Good Hope, between the Years 1841 and 1870, viewed in Connexion with the Variation of the Solar Spots,’ by Mr. E. J. Stone.—*Résumé* of two papers.—‘On the Form of the Sun-spot Curve,’ by Prof. Wolff, and ‘On the Connexion of Sun-spots with Planetary Configuration,’ by M. Fritz,—by Messrs. W. De La Rue, Stewart, and Loewy.

**GEOGRAPHICAL.**—March 27.—Major-General Sir H. C. Rawlinson in the chair.—The following Fellows were elected:—Commander J. C. Best, J. Cubitt, C.E., F. Horne, M. G. MacLaine, H. M. Macpherson, and Lieut. W. W. Vine, R.N.—A letter was read from Sir Samuel Baker, the principal fact in which was that Sir Samuel had entirely suppressed the slave-trade of the White Nile. The Khedive had supported him unflinchingly in this proceeding.—The paper read was ‘On the Chinese Province of Yunnan and its Borders,’ by Mr. T. T. Cooper. The author stated that all attempts made to open up a route between this fine province and our possessions in Burmah or Assam had been in vain. English travellers meet with welcome from the Chinese people, and

all opposition arises from the interested and corrupt mandarin class.

**GEOLOGICAL.**—March 22.—Prof. J. Morris, V.P., in the chair.—Messrs. A. R. Selwyn, J. B. Lee, the Rev. T. R. Willacy, B.A., and J. P. Kimball, Ph.D., were elected Fellows.—The following communications were read: ‘On the “Passage-beds” in the neighbourhood of Woolhope, Herefordshire, and on the Discovery of a New Species of Eurypterus, and some new Land-plants in them,’ by the Rev. P. B. Brodie. The chief point of interest alluded to the discovery of a new species of Eurypterus, named by Mr. Woodward *E. Brodiei*,—‘On the Cliff-sections of the Tertiary Beds west of Dieppe in Normandy and at Newhaven in Sussex,’ by Mr. W. Whitaker, and ‘On New Tree Ferns and other Fossils from the Devonian,’ by Prof. J. W. Dawson, LL.D.

**SOCIETY OF ANTIQUARIES.**—March 23.—Frederic Ouvry, Esq., Treasurer, in the chair.—The Rev. Assheton Pownall exhibited a glass bottle of peculiar shape, which had been found in the foundations of a wall of Lutterworth Church. Mr. Pownall also exhibited another bottle, of almost precisely the same type and make, which had been found among the foundations of the chancel-wall of his own church at South Kilworth—a wall built between 1390 and 1420. Mediaeval glass of ascertained date is so extremely rare that any specimen is of great interest.

**STATISTICAL.**—March 21.—W. Newmarch, Esq., President, in the chair.—Mr. F. Purdy read a paper ‘On the Preparation of Statistical Returns for Parliament.’ The object of the paper was to point out the very imperfect manner in which many returns now published by order of Parliament are made out.

**LINNEAN.**—March 16.—G. Bentham, Esq., President, in the chair.—Col. J. A. Grant, C.B., was elected a Fellow.—The following communications were read: ‘Extract of a letter from General Munro, C.B., to Dr. Hooker, dated H.M.S. Royal Alfred, Caribbean Sea, Feb. 21, 1871,’ and containing notes on the Botany of Antigua, Trinidad, St. Vincent’s (with its extinct volcano, Soufrière), and other West India Islands,—a letter from Henry Reeks, Esq., ‘On the Varieties of *Aspidium aculeatum* and *A. angulare*’: the letter was accompanied by an extensive series of specimens, all gathered at East Woodhay, near Newbury,—and ‘Notes on *Capparis galeata* (Fres.) and *Capparis Murrayii* (J. Grah.)’ by Mr. N. A. Dalzell.—The President exhibited specimens of *Cupania cinerea* (Poeppig), collected by Mr. Spruce in Peru, with the observation that “the embryos fall out of the seeds; while the latter, with their aril, contained in the burst capsule, still remain on.”—Dr. Seemann exhibited a beetle, allied to the genus *Dynastes*, and supposed to be the largest coleopterous insect of America. This, the only specimen found, though much search had been made for others, was obtained from the Chontales Mountains of Nicaragua.

**ZOOLOGICAL.**—March 21.—R. Hudson, Esq., in the chair.—The Secretary read a Report on the additions to the Society’s Menagerie during the month of February, 1871.—Mr. Sclater exhibited a skin of the Ceylonese Prinia, recently spoken of by Mr. W. V. Legge in a communication to the Society.—An eleventh letter was read from Mr. W. H. Hudson, ‘On the Ornithology of Buenos Ayres.’—Dr. Hamilton communicated an extract from a letter received from China relating to the reproduction of a Chinese deer (*Hydropotes inermis*).—Papers were read: by Mr. Sclater, ‘On the Birds of Santa Lucia, West Indies,’ containing an account of a collection recently made in that island by the Rev. Mr. Semper, and forwarded to Mr. Sclater by Mr. G. W. des Vœux: amongst these specimens were two examples of an Icterus, believed to be undescribed, and proposed to be called *I. laudabilis*,—by Dr. R. O. Cunningham, ‘On

some Points in the Anatomy of the “Steamer Duck” (*Micropterus cinereus*),’ from Mr. R. Swinhoe, containing a revised Catalogue of the Birds of China and its islands.

**SOCIETY OF ARTS.**—March 24.—India Conference, ‘On the Organization of an Oriental Congress in England.’ The subject was brought forward by Mr. Hyde Clarke, and was discussed by Messrs. Maitland, Dadabhai Naoroji, W. Ashworth, Aucterlony, Pickatone, Col. Haly, Ward, the Chairman, and Mr. J. Cheetham.

March 29.—F. Fuller, Esq. in the chair.—The paper read was by Miss Emily Faithfull, ‘On Woman’s Work with special reference to Industrial Employment.’—A discussion followed, in which Messrs. Hiel, Pickatone, Yapp, Cassels, Newcombe, De Lara, Dr. Waite, Madame Noël, Miss Wallington, and the Chairman took part.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—March 21.—*Inaugural Meeting.*—Dr. Birch in the chair.—The Chairman delivered an opening address, enumerating the circumstances which had led to the formation of the Society, and stating the various advantages offered to the scientific world by its institution. A concise summary was then made of the results of past and pending archaeological investigations in Assyria, Egypt, Palestine, and Western Asia. These results it was now proposed to extend and systematize by the labours of the Society of Biblical Archaeology, while the Council hoped eventually to be able to undertake excavations of their own among the still unopened tumuli of Mesopotamia.

#### MEETINGS FOR THE ENSUING WEEK.

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| MOS.   | Entomological, 7.  |
| —      | Social Science Association, 8.—Report from the Executive Committee of Labour and Capital on the Trades’ Union Bill.  |
| —      | Anthropological Institute, 8.—Report on Settle Cave Explorations, Mr. W. Boyd Dawkins: ‘Some Recent Anatomical Writings of Prof. Calori,’ Dr. Barnard Davis: ‘Builders of the Megalithic Monuments of Britain,’ Mr. A. L. Lewis.                                   |
| —      | Royal United Service Institution, 8.—‘Attack and Defence of Fleets,’ Capt. P. H. Colomb, R.N.  |
| TECS.  | Engineers, 8.—‘Testing of Rails, and Description of a Machine for the purpose,’ Mr. J. Price.  |
| WED.   | Microscopical, 8.—‘Mode of Working out the Morphology of the Skull,’ Mr. W. K. Parker: ‘Linear Projection and the Delineation of Objects under Microscopic Observation,’ Mr. C. Cubitt.  |
| —      | Geological, 8.—‘New Chironomid Fish from the Lias of Lyme Regis,’ Sir P. De M. Grey Egerton: ‘Tertiary Volcanic Rocks of the British Islands,’ Mr. A. Geikie: ‘Formation of Cirques, and Glacial Theories of the Excavation of Alpine Valleys,’ Rev. T. G. Bonney. |
| THURS. | Chemical, 8.—‘Burnt Iron and Burnt Steel,’ Mr. W. Mathies Williams: ‘Formation of Sulpho-Acids,’ Mr. H. E. Armstrong.  |
| —      | Linnean, 8.—‘Stigmata of Proteocon,’ Mr. G. Bentham: ‘Generic Nomenclature of Lepidoptera,’ Mr. G. R. Crotch.  |
| —      | Zoological, 9.—‘New Species of Madreporæ, or Stony Corals, in the British Museum,’ Mr. W. Saville Kent: ‘Notes on some Indian Silurid Fishes,’ Surgeon Francis Day.  |

#### Science Gossip.

At a public meeting held at Newcastle on Saturday last, the Dean of Durham announced that the University of Durham offered 1,000*l.* a year, for six years, towards the foundation of a school of science in Newcastle-upon-Tyne. They made “the proposal for six years, but if the institution answered their anticipations, it was intended to support it to the extent of 1,000*l.* for ever.” It was expected by the University, “in order that the school should be carried on efficiently, that the offer of 1,000*l.* a year by the University, should be met by a guarantee of a like amount from Newcastle and the district.” Before the meeting closed, subscriptions to the amount of 350*l.* a year for six years were promised; and subscriptions in addition of 3,000*l.*, spread over the six years, guaranteed.

AMONG the scientific inquirers who were disturbed by the late suspension of the functions of the Parcels Post were the senders of botanical and horticultural specimens for naming, and those of microscope slides. These and many other branches of inquiry, dependent on intercommunication, will be facilitated by the new arrangements.

THE Educational Department of the International Exhibition is making progress, and is likely to prove not only attractive, but useful, and particularly in reference to science teaching.

DR. LETHEBY has reported upon Dr. Eveleigh’s method of producing gas at a low temperature



in iron retorts. The peculiarity of the manufacture consists in the distillation of the coal at a low temperature, and the subsequent conversion of the volatile constituents of the tar into permanent gas. This gas is much less offensive than ordinary gas, and it is so rich in hydro-carbons that it cannot be burnt from a standard argand burner with 15 holes and a 7-inch chimney at a larger rate than 4 cubic feet per hour—giving at this rate the light of 15·7 standard sperm candles.

The *Journal of the Scottish Meteorological Society* has just been issued. It contains an important paper, by Alexander Buchan, the Meteorological Secretary of the Society, 'On the Temperature of the British Isles,' which is illustrated by a map with isothermal lines, showing the mean annual temperature of the British Isles on an average of thirteen years, and twelve maps showing the isothermals for each month of the year. These small maps are peculiarly interesting, as showing how the temperature of those islands is modified by the influences of the waters of the North Sea, of the Atlantic, and of the English Channel.

The cultivation of madder, the root of *Rubia tinctoria*, in this country has been on several occasions attempted. Mr. Sidebotham has recently communicated to the Manchester Literary and Philosophical Society the result of an experiment made in Derbyshire, which appears to show that the roots grown in this country are deficient of colouring matter, owing probably to the insufficient light and heat of the solar rays. However, too much reliance must not be placed on the result of a single experiment.

The Council of the Society of Arts have granted the use of their Hall for the meetings of the Institution of Naval Architects, which commenced on Thursday, March 30, at 12 o'clock.

At the Indian Conference of the Society of Arts, Mr. Cheetham presiding, Mr. Hyde Clarke brought forward a plan for an Oriental Congress to meet in the provinces for the discussion of topics relating to the literature, languages, archaeology, commerce, manufactures and social science of India, China and Japan. The proposition was approved, and it was suggested to extend it to Thibet and High Asia, Persia and Asia Minor.

The Liverpool Polytechnic Society has been drawing attention forcibly to the necessity of the inspection of steam-boilers. In the last four years there appears to have been 219 explosions, killing 315 persons and injuring 450 more. The Society has published a memorial to John Hick, Esq., M.P., Chairman of the Parliamentary Select Committee on Steam-boiler Explosions, urging the necessity of making the inspection of boilers compulsory.

The absence of animal life at great depths in the sea has usually been attributed, by Edward Forbes and others, to the absence of light. Dr. Carpenter, in his lecture at the Royal Institution, considered that it was due, especially in the Mediterranean, to the permanent suspension of fine mud, which would probably clog the gills or other respiratory membranes of the deep-sea Fauna.

M. ÉMILE HEPP, the well-known pharmaceutical chemist of Strasbourg, is amongst the illustrious men of science that France has lost by the war. While labouring to extinguish the fire caused by the Prussian artillery in the civil hospital, on the night of the 25th of August, he received an injury which caused his death after more than five months' suffering, at the early age of fifty-two. The *savants* of Strasbourg all assembled around the grave, and several pronounced short sincere addresses over their friend's remains. M. Hirtz has paid a further tribute to his late colleague by the publication of a careful biography, setting forth Émile Hepp's scientific claims.

M. BECQUEREL, sen., has laid on the table of the Academy of Sciences of Paris a work in MS., equal in amount to two ordinary volumes, on the important subject of the intervention of physico-chemical forces in geological, meteorological, and physiological phenomena. The author demonstrates, amongst other things, the "celestial origin of

atmospheric electricity, and the influence of electric action in the transformation of the blood in the body from venous to arterial." He explains, also by electric currents, an action which chemistry has been unable to account for, that is to say the transport of materials within the organism, that is to say life, for life resides in movement.

We are pleased again to see *Les Mondes* on our table, and we congratulate our old friend, L'Abbé Moigno, on the vigour with which, notwithstanding his troubles, he returns to his labour of editing this excellent scientific journal. Public and domestic economy form an important division of the number of *Les Mondes* for the 9th of March. There is a good paper 'On Military Electric Telegraphy,' but the American and British journals have furnished most of the scientific information.

BORAX has been long known as a valuable detergent, and used extensively for cleaning the hair. In the United States it is used instead of the carbonate of soda for washing linen. The *New York Druggists' Circular* now informs us that borax is superior to everything else for exterminating the cockroach. The smell, or touch, of borax is said to be certain death to them. A knowledge of this fact cannot but be valuable to a large number of householders in London and elsewhere, who are pestered with those annoying beetles.

## FINE ARTS

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—The Seventh Annual Exhibition is NOW OPEN.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

RAPHAEL'S GALLERY, 7, Park Lane, W.—425 Works of Art, by the Old Foreign and English Masters, are NOW EXHIBITED, for the Relief of the French in Distress, from Ten till dusk.—Admission, 1s.; Catalogue, 6d.

SECOND SPRING EXHIBITION OF CABINET PICTURES, at the Gallery of the New British Institution, No. 39, Old Bond Street, is NOW OPEN.—Admission, including Catalogue, 1s. T. J. GULLICK, Hon. Sec.

SOCIETY OF FEMALE ARTISTS.—EXHIBITION OF WORKS WILL CLOSE Middle of April. Gallery, 6, Conduit Street, Regent Street.—Ten till dusk.—Admission, One Shilling; Catalogue, Sixpence.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

## THE SOCIETY OF BRITISH ARTISTS.

THE current Exhibition of pictures by Members of this Society and others, at the Gallery in Suffolk Street, maintains, in its mass of nearly nine hundred works, the low and depressing level of character which has marked its forerunners of many years. Readers will not thank us for more than a bare list of those specimens which attain mediocrity in art and, as some examples do, rise above it. The last are comparatively unimportant productions by honoured men. Let these have the precedence here; they appear to have been sent with generous wishes to redeem the character of the gathering. Mr. Leighton furnishes a selection from that noble series of landscape studies which it is his intention to bequeath to the Royal Academy for the benefit of the students of that institution. These consist of *View of Sisot* (No. 59), an Egyptian subject, treated with exquisite feeling for grey tones and tender atmospheric effect; *Sunrise at Longsor*—a sketch (63), and *View of the Red Mountains, near Cairo* (328). Mr. T. Faed contributes a cleverly-wrought sketch, styled *A Lassie from the Land of Burns* (62); Mr. Frith an illustration of Prof. Longfellow's (61)—

She gives a side glance and looks down,  
Beware! Beware!

Mr. E. M. Ward's *Isaac Walton fishing in the Colne* (74) will be recognized as his by everybody; likewise *A Study from Nature* (773). Sir F. Grant's *Portrait of a Lady* (111) is by far the best work we have seen by him for many years past. An excellent picture by Maclise is *The Warrior's Cradle* (146): this represents many of the most popular elements of the artist's art.

If the collection comprises works of merit which are not enumerated here after our examination of the whole mass, we have been unfortunate in having

overlooked them. However this may be, there can be no doubt that but few of those to which we call the visitor's attention are superior to a very common level in quality. Accordingly, we give only the names of those which appear exceptional in their merits, and are not otherwise eminent. *Sunshine on the Solent* (34) and 'Tis an Ill Wind that blows Nobody good' (262), a coast scene, with a wreck, by Mr. W. L. Wyllie; *The Beach at Newlyn* (39), a view of the nastiest of fishing villages, and *Farmyard at Feltham* (305), by Mr. C. N. Hemy; *Fishing Smack leaving the Harbour of Great Yarmouth* (84), by Mr. E. Hayes; *Venetian Dressing-room at Knole* (106), by Mr. J. W. Chapman; 'Stay There' (154), a mother's injunction to a restless child, by Mr. J. M. Barber; *The Princess and her Seven Swan Brothers* (163), by Mr. A. B. Donaldson; *The Rialto Buildings and Church of St. Giacomo di Rialto* (219), by Mr. W. Henry; *Pirates burning their Prize* (277), by Mr. J. Danby; *The Droove—Scene in the West Highlands* (365), which contains some very spirited and solidly-painted cattle, but is rather too rough in execution, by Mr. C. Jones; *The List of the Killed* (416), an old man reading an account of the slain in a battle, by Mr. J. I. Lee; *An Early Morning in October—North Wales* (436), by Mr. J. Syer,—this is rather painty and crude, but effective; *Expectation* (474), a young lady looking through a Venetian blind, a rather dryly-painted picture, with a good deal of expression in the face, by Mr. W. J. Perry; *Homeward Bound* (502), by Mr. E. N. Downard. The following are water-colour drawings: *At Mousehole, Cornwall* (553), a cleverly-made, but very slight sketch of fishermen's houses, by Mr. S. Clift; *Dredging Boats at Walberswick, Suffolk* (603), and *The Blythe, at Walberswick* (642), by Mr. W. P. Burton, two capital sketches; *Spring Time* (605), by Mr. F. H. Jackson; *A Breton Gateway* (610), by Mr. J. R. Dickinson; *Late in Autumn* (656), by Mr. E. Penstone; *The Spanish Manto* (698), by Miss E. Gilbert; *The River Orckly, Argyllshire* (703), by Mr. J. Kemp; *After Rain on the Conway* (732), a well-painted waterfall, by Mr. G. Harrison; and *Leighton Hollow, Woburn Sands* (740), by Mr. F. H. Jackson.

If we might presume to advise the Society of British Artists, it would be done by suggesting that they should reduce the numbers of the pictures received for exhibition in their gallery to about two hundred, all kinds included, and so far raise the standard for admission to places on its walls as to insure the receipt of none which are below mediocrity. As it is at present constituted, no man with feeling for Art and real sympathy for artists can avoid painful thoughts of the vast amount of wasted life and labour which has been, most unfortunately, employed to furnish this gallery with productions, by far the greater number of which serve but to show how gravely their authors have mistaken their vocation. The state of this gallery furnishes another to the many most distressing illustrations of the folly of those who endow institutions with means which suffice to make them independent of the sure results of public opinion. But for its unlucky endowment, the Exhibition would not be kept open five years longer—nay, would have ceased to exist ten years ago.

## Fine-Art Cossip.

THE private view of the French Gallery, Pall Mall, takes place to-day (Saturday). The Exhibition will be opened to the public on Monday next.

At a meeting of Members of the Society of Painters in Water Colours, held on Saturday evening last, the under-mentioned gentlemen were elected Associates to their body: Messrs. Albert Goodwin, W. H. Hale, A. B. Houghton, H. S. Marks, A.R.A., R. W. Macbeth, and J. W. North.

AN unusually large number of pictures by French artists of distinction has been sent to the Royal Academy for exhibition this year. The sum of the proceeds of the last exhibition of pictures by old masters and deceased British artists, at the

Academy, considerably exceeded the amount obtained by the same means in 1870. This sum will be devoted, as before, to benevolent purposes.

The public will regret to learn that the indisposition of Mr. Watts will cause a reduction in the number of his contributions to the forthcoming Royal Academy Exhibition. His works there will probably consist of not more than the portraits of Messrs. Leighton and Millais, which were mentioned with the greater number we recently described.

TWO THOUSAND POUNDS having been raised in Chile, a statue is to be executed in this country, and erected in Santiago, in honour of Lord Cochrane, who did so much for Chilean independence.

MR. WILLIAM BOXALL, R.A., is now Sir William Boxall, R.A. We have already stated that he retains his post in the direction of the National Gallery.

THE Peel collection of pictures, lately purchased for the National Gallery, has been removed to the building in Trafalgar Square, and will shortly be exhibited there. In the list which we lately gave of these acquisitions, Wilkie's well-known 'John Knox preaching before Mary Queen of Scots' was omitted. It will be one of the most popular of our new possessions.

THE last-published Sessional Paper, No. 6, 1870-1, of the Institute of British Architects, contains an extensive and elaborate essay by Mr. E. Beckett Denison, on the Mathematical Theory of Domes.

WE commend to students Mr. Seddon's fine design for Sir William Taylor's Almshouses recently erected near the Bishop's Palace at Fulham. This work consists of a range of two-storied cottages, with a continuous high-pitched roof, having dormers rising over and inclosing the heads of the lights on the upper floor. The lower floor is slightly advanced beyond its fellow, with a series of bay-windows, the roofs of which are continuous, and supported by an arcade; at the interval of each pair of bays are (1) a blind opening, with a seat in each case, and (2) a recessed porch to each pair of houses. This lower continuous roof rests on the arcade, and each bay, although strictly such, is canopied by its proper arch. A few carved panels of stone enrich the front between the arches; the latter are, on each side of every porch, supported by engaged columns, the bases of which are utilized so as to form the seats, covered by the arcade and apt to the doors. This is a very elegant, convenient, and original mode of arrangement. Each window consists of a coupled lancet, divided by a mullion and transom, with a quatrefoil head. The line of cottages begins with an oblong tower, having an external staircase of stone and a pyramidal roof, that is surmounted by a coronet and vane. This tower supplies a very effective element to the composition of the whole; its upper stage is enriched by an arcade and sculptures inserted; a line of carved panels is placed below the parapet of the tower.

Most of our readers remember Mr. George Nicol, who held, by what may be styled hereditary right, the secretaryship to the directors of the late British Institution: these readers have often, like ourselves, acknowledged the courtesy and intelligent zeal of Mr. Nicol, and will regret to learn that he died on the 24th ult., aged sixty-three.

THE death of Mr. Thomas Agnew, long known as the energetic and fortunate picture-dealer and print-publisher of Manchester and London, is announced as having taken place at his residence, Fair Hope, Eccles, Manchester, on the 24th ult., at the age of seventy-six. Mr. Agnew had been for a considerable period of time in a bad state of health.

THE Louvre and the Tuileries, although situated in a critical part of the city relative to the two contending parties, have been opened to the public. The gates of the private garden as well as those of the square of the Louvre are opened at eight in the morning; the terrace is also now open to the public. To the present time there has been no disorder

there; the Central Committee announces that its only object in occupying the two palaces was the protection and preservation of the *chefs-d'œuvre* and other precious articles contained in them. Even Red Republicanism shows signs of advancing civilization: Goths and Vandals are no longer iconoclasts.

SEVERAL stone coffins, probably containing the remains of monks of Saint-Ouen, have been discovered in the garden of the Hôtel de Ville of Rouen, the site of the ancient Presbytery: some of the coffins are hewn out of solid stone, while others are built of stones from ancient buildings, cut in the Roman fashion. The Abbé Cochet, who has superintended the excavations, declares that one of the coffins is of the seventh century, and that the monk interred therein may have been contemporary with Saint Ouen; another, said to be of the eleventh century, contained a skeleton, complete with the exception of the skull, which had fallen into dust.

IN Maiden Lane, Covent Garden, stood the house where Turner was born, and where he spent the early years of his life, performing some of his arduous if not most successful studies in the dim rooms of his father's residence and place of work as a hair-dresser. This stood on the west side of Hand Court, a narrow archway which gave access to an old-fashioned charity school, a privately-endowed one, we believe, for the benefit of children of poor parents resident in the parish of St. Paul, Covent Garden. Both sides of the archway have been removed, together with the school, so that all vestiges of Turner's birthplace are completely destroyed. Another residence of Turner's, of even greater artistic importance than the above, was, so far as we have been able to discover, also destroyed some years since; this fact attracted no notice at the time, and it is certain that the house now in question was never recognized in the neighbourhood as that in which Turner lived during a very active and artistically profitable part of his career. Students of the painter's biography know that during four years of the first and second decades of this century (1808-11) his address was 'West End, Upper Mall, Hammersmith'; here he painted many of his greatest pictures, including 'Mercury and Hersé,' 'Spithead,' and others of that noble class. Here he likewise executed some of the more excellent drawings of the 'Liber Studiorum.' It has been fairly surmised that he chose this place in order to be near De Louthembourg, then his friend, and, to a great extent, his model in treating landscapes. De Louthembourg lived and died at No. 14, The Terrace, Hammersmith, which is in the immediate neighbourhood of the Upper Mall. 'West End' is the general name of a small district adjoining Chiswick, and Turner's house there was described by Mr. Trimmer, of Heston, then the artist's most intimate associate, as having a garden and summer-house abutting on the Thames. The only house which exactly answered these and other elements of the description was one which stood at the western extremity of the Upper Mall, on a site which is now occupied by a large oil-mill, where cattle-foed and linseed-oil are produced in abundance. This site adjoins that occupied by the West Middlesex Water Company's Pumping Station. Mr. Linnell has a small landscape representing The Terrace, Hammersmith, as it must have appeared from the river bank at or close to Turner's house: this was painted by Benjamin West, probably some years before Turner resided on the Upper Mall. The whole neighbourhood here was once rife with artistic associations. Fittler, the engraver, lived close by; and Sharp, one of the princes of English engraving, painfully notorious with regard to his Southcottian aberrations, lived in The Terrace, Hammersmith. In Chiswick Churchyard, are buried De Louthembourg, Fittler, Sharp, and Hogarth; likewise Lord Macartney, Carpus the surgeon, Ugo Foscolo, Sir John Chardin, and Charles the Second's Duchess of Portsmouth, besides many others of name and bad and good fames. Hogarth's once pretty country-house, with its characteristic rooms and

other memorials of his ease, still stands, but in a dolorous 'slum'; and Chiswick is rapidly losing its remnant of rural beauty, thanks to the selling of glebe lands in 'eligible building lots' and the progress of stucco abominations.

## MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall. Conductor, Sir MICHAEL COSTA.—On WEDNESDAY NEXT, April 5, the Thirtieth Annual Passion-Week Performance of Handel's 'MESSIAH.' Principal Vocalists: Miss Edith Wynne, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. The Band and Chorus, the most extensive available in Exeter Hall, number nearly 700 performers.—Tickets, 2s., 5s., and Numbered Stalls, 10s. 6d. each, at No. 6, Exeter Hall.

NOTE.—On this occasion the Committee are enabled to issue a large number of 3s. and 5s. Tickets; but the invariably great demand for Tickets for the Society's Passion-Week Performance renders it essential early application should be made. Post-office Orders payable to James Peck, Somerset House Office.

## THE ITALIAN OPERA-HOUSES.

THERE are three themes to be noticed this week: first, the appearance of Mr. Mapleson's Prospectus for his Drury Lane season of 1871; secondly, the closing of the Opera Buffa season at the Lyceum; and lastly, the opening of Covent Garden Theatre. Taking the subjects in rotation, the programme of the ex-lessee of Her Majesty's Theatre and late partner of Mr. Gye in the Royal Italian Opera claims precedence. Mr. Mapleson has rigidly refrained from all puffery; his introduction is short, but significant. He refers in the opening paragraph to the "numerous recognized celebrities engaged," adding that "several new claimants of high continental reputation" will make their *débuts* before London audiences. After mention of the alterations in the auditorium, the Impresario thus concludes his brief appeal for patronage: "The operatic public will learn with unqualified pleasure that Mr. Mapleson is able to announce the engagement of Sir Michael Costa, whose high reputation is a sufficient guarantee for the excellence of the musical arrangements." Nothing more truthful and potent could have been stated than the few preceding words. The return of Sir Michael Costa to the musical direction of an opera-house simply means that there will be order and punctuality in administrative arrangements and proper preparation and rigid rehearsals for the performances, and for the exactitude and excellence of the *ensemble* the name of the conductor is sufficient guarantee. It is not only the artistic intelligence of the musician which is so influential, but it is the moral weight of the man also which commands confidence. High integrity, combined with an iron will, makes authority respected as well as obeyed.

Mr. Mapleson enumerates twenty-nine operas with casts out of which the *répertoire* will be selected. To do them all would be out of question. If the proportion be about one-half enough will have been achieved: one perfect performance of a work will be worth half-a-dozen operas scrambled through. As for the casts, little reliance can be placed on the list supplied, as these will be dependent on the success of new comers as regards many names supplied. The parts to be sustained by the known celebrities can be depended upon. The operas specified are, the 'Don Giovanni,' 'Nozze di Figaro' and 'Il Flauto Magico' of Mozart, 'The Huguenots,' 'Robert le Diable' and 'Dinorah' of Meyerbeer, the 'Oberon' and 'Der Freischütz' of Weber, the 'Fidelio' of Beethoven, the 'Olandese Dannato' (Flying Dutchman) of Wagner, and 'L'Ombra' and 'Marta' of Flotow.—German composers all; the 'Barbieri' and 'Semiramide' of Rossini, the 'Medea' of Cherubini, the 'Matrimonio Segreto' of Cimarosa, the 'Anna Bolena,' 'Lucia,' 'Linda,' 'L'Elisir d'Amore,' 'La Favorita,' 'Lucrezia Borgia,' 'Figlia del Reggimento' and 'Don Pasquale' of Donizetti, the 'Norma' and 'Puritani' of Bellini, the 'Rigoletto' and 'Ballo in Maschera' of Verdi,—works of Italian composers; and the 'Faust' of M. Gounod, who represents France in the category. Will the time not come when the name of an English musician may be permanently added to a *répertoire* of Italian opera? A work by Elfe might have superseded one of the hackneyed Italian operas. It would have been a graceful



introduction after the recent decease of the composer, and it would gladly have been welcomed by the operatic public.

Mr. Mapleson relies greatly on the revival of 'Anna Bolena,' which has not been heard for a quarter of a century, on the production of Flotow's new opera, 'L'Ombra,' on the performance of the 'Matrimonio Segreto,' so recently done at the Lyceum, and on Wagner's 'Flying Dutchman.' The executive for the proposed operas must now be referred to. As regards chorus and band there is no need of speculation for a moment, with the conductor having round him a staff which has long been under his direction. With M. Saindon as *chef d'attaque* and violin solo, with Signor Li Calsi as accompanist, with Mr. Smythson as chorus master, with Mr. F. Godfrey with the Coldstream military band, the musical department is strong indeed. The director will have also an advantage, which of late years was refused to him at Covent Garden, namely the engagement of an efficient chorus. Some of the Royal Italian Opera chorists, as time progressed, although good musicians, lost their voices, and Sir Michael Costa proposed a scheme of adding young and fresh voices to the old staff in each year to go through a training; but his choral reform was declined. At Drury Lane the Italian chorists imported by Mr. Mapleson will be no doubt quite up to the mark, under judicious instruction in part-singing.

In the engagements of principal singers Mr. Mapleson mentions that arrangements are in progress for the appearance of Mdle. Christine Nilsson, whose return to Europe is expected early in May, but it may be doubted whether this expectation will be realized. Her success in America has been financially so great that strong temptations have been thrown in her way to prolong her stay, although her desire to sing in a theatre wherein Sir Michael Costa is conductor is known to be paramount, as she feels grateful to him for his training her in music of the sacred school for the Birmingham Festival of 1866. But quite apart from the popular name of the Swedish vocalist, the Impresario has a formidable list of *prime donne*. The new-comers mentioned in the Prospectus are Mdle. Marie Marimon, Mdle. Ida Benza, Mdle. Cécile Fernandez, and Madame Corani. Of two out of these four *artistes*, Mdle. Marimon, who is of the Patti-Nilsson school, and Mdle. Ida Benza, who is of the Grisi-Viardot class, reasonable anticipations of decided success may be entertained. The frequenters of the Brussels Opera-House will readily recollect the charm of Mdle. Marimon as actress and singer, and as St. Petersburg is seeking to engage Mdle. Benza her fame in Italy may perhaps be confirmed here. Also, apart from these new artists, Mr. Mapleson has Mdle. Tietjens, Mdle. Ilma di Murska, Madame Sinico and Madame Trebelli-Bettini, supplemented with Mdle. Léon-Duval and Mdle. Bauermeister, as useful adjuncts. Of the new tenors, Signori Nicolini and Sinigaglia, the former will prove a most valuable acquisition. A Frenchman by birth, he has now sung for some seasons at the Italian Opera-House in Paris, and is quite prepared for the French as well as Italian *répertoire*. His voice has not the compass and power of that of Signor Mongini, but he has infinitely more taste and refinement. The other tenors are, Signori Fancelli, Vizzani, and Rinaldini, already known. The *début* of Signor Bentami, who is known in musical circles as Mr. Bentham, and who has sung in Italy, is promised. Of baritones and basses, the supply will be very liberal, some of them coming here with great names—among whom may be cited those of Signor Bignio, from Vienna, who was liked as much as Herr Beck, quite sufficient evidence of his value; of Signor Mendioroz, from the San Carlo, Naples; of Signori Moriami and Sparapani. Besides these *débuts*, there are Signori Foli, Antonucci, Agnesi, Rives, Casaboni, Caravoglia, Celli and Rocca—utilities all; but the most important acquisition is unquestionably that of Signor Borella, from the Lyceum, who is a veritable successor in buffo parts to Lablache and Ronconi. Mr. W. Beverley is the

scenic artist: this name will suffice for the stage accessories.

The Lyceum closed last Saturday night, with Verdi's 'Traviata,' for the benefit of Mdle. Colombo, an artiste who has been unaccountably overlooked by the Covent Garden and Drury Lane managers. Of the young and rising artistes she is the most promising. The undertaking has not been financially successful—a result to be ascribed principally to the weakness of the *troupe*, as Mdle. Colombo and Signor Borella were really the only great successes: there were some good actors and actresses, and some sound musicians; but the voices generally were either radically bad or worn out. The operas produced during the season were, the 'Italiana,' the 'Barbiere,' and the 'Cenerentola' of Rossini, the 'Matrimonio Segreto' of Cimarosa, the 'Elisir d'Amore' and 'Don Pasquale' of Donizetti, the 'Crispino e la Comare' of Ricci, the 'Precauzioni' of Signor Petrella, the 'Ali Baba' of Signor Bottesini, and the 'Anno ed un Giorno' of Sir Julius Benedict—ten out of twenty-five works specified in the Prospectus.

Since the above was in type, two extra performances have been announced, Signor Petrella's 'Precauzioni,' on the 31st, and Cimarosa's 'Matrimonio Segreto,' for this evening (Saturday).

Even if the performance of Donizetti's 'Lucia' had been the most perfect ever heard, with the strongest possible cast, the calls on our space this week would have prevented any detailed notice of the opening night of the Royal Italian Opera last Tuesday evening, but inasmuch as the cast was of the weakest, the execution of the worst, it is useless to dwell on such a disastrous representation. It is no excuse to allege that the sudden break down of Signor Cotogni necessitated the appearance of a basso who was compelled to omit the best portion of the music of *Enrico*. With the announced *troupe*, a better substitute ought to have been found. As to the struggle between Mdle. Sessi, who was the *Lucia*, and Signor Mongini, who was *Edgardo*, which should out-sing the other, it was such an exhibition of physical strength as was anything but sympathetic.

#### ROYAL ALBERT HALL.

THE inaugural ceremony of the opening of the Royal Albert Hall of Arts and Sciences on the 29th of March, by Her Majesty the Queen, will live long in the memory of the thousands of visitors who had the good fortune to obtain seats for this interesting and important event,—interesting as regards its origin and progress, important as bearing on the future development of Arts and Sciences in this country. The words of the late Prince Consort, spoken by him on the very last occasion that he was present at proceedings connected with the Kensington Gore Estate, were prophetic of the future: "We may hope,"—referring to the ceremony of opening the garden of the Horticultural Society,—"that it will, at no distant day, form the inner court of a vast quadrangle of public buildings, rendered easily accessible by the broad roads which will surround them; buildings where Science and Art may find space for development, with that air and light which are elsewhere well nigh banished from this overgrown metropolis." Would that Albert the Good could have lived to have been present at the partial realization of his wishes by the inauguration of the Hall bearing his name, the precursor, it is to be hoped, of results as decisive for the scientific and learned world as those already achieved for music. The performance of Wednesday, if grand and imposing as a spectacle, was also a success of sonority; and this happy issue of the test applied in order to set at rest the acoustic properties of the Hall cannot be overrated. Music will form a prominent portion of attraction. The size of the edifice will be an essential element for the execution of great works, sacred or secular. About one-third of the strength required for the Handel Festivals at the Crystal Palace will produce about double the effect. To appreciate the value of the new hall for sound, the attributes of other concert-halls must be taken into consideration: of these, Exeter Hall is the

largest, with approaches than which nothing can be worse; and as for sound, unless the hearers are as far removed from the orchestral platform as possible, it is absolutely deafening. St. James's Hall, a more modern building, is little adapted for choral and orchestral performances on a large scale. It is much used, because the auditorium is large, and for want of a better building. The best concert-hall in the metropolis is that of the Hanover Square Rooms, provided the executants are not too numerous. The Royal Albert Hall has sufficient size for any purpose; and if concerts on a scale less colossal are required than when used to its utmost limits, very little contrivance can be resorted to in order to secure efficient *ensembles*. The closing in with curtains of the arches of the picture-gallery would operate sufficiently well to enable the conductor to reduce the effective below that used at the inauguration. Numerically there were upwards of 2,000 executants, of whom 150 formed the instrumental portion. The National Anthem, played by band only, as the Queen was conducted by the Prince of Wales to the state chair on the dais, was the first trial of sonority. The next one was the speaking of the address by the Prince of Wales; and, on the authority of visitors in the gallery and in the balcony below, we were assured that every word was heard. Certainly in the stalls of the Amphitheatre and in the Arena the speech of His Royal Highness was quite distinct, and the prayer of the Bishop of London was also followed with ease. In fact, an orator who has the gift of distinct enunciation will be listened to with as much facility as the singing was of Mr. Santley. The speakers and artists who have not a distinct delivery will be unintelligible, as they are in the smallest-sized halls or rooms.

The Biblical Cantata, composed by Sir Michael Costa, the words selected from the Psalms by Mr. John Oxenford, had only one fault, that of being too short. It is the work of a thorough musician, devotional in tone, melodious in theme, and masterly in instrumentation. But there are only six numbers, out of which there are two choruses and one chorale, two airs, one for soprano (Madame Sherrington) and one for bass (Mr. Santley). The tenor and contralto only join in the quartet in the chorale. The jubilant character of the choruses is contrasted with the devout thanksgiving in the chorale, but more connecting links were required to lead up to such a massive finale as the "O sing unto the Lord a new song," in which the choirs, alternating on the "Hallelujah," produce a soul-stirring effect. There is no difficulty in identifying the individuality of the composer, for the Cantata is suggestive both of 'Eli' and 'Naaman,' the former particularly, as in the *bravura* air, "O clap your hands," assigned to the soprano. The air allotted to the bass, so finely sung by Mr. Santley, "Through wisdom is a house builded," has a charming undercurrent of instrumentation. The accompaniment to the chorale for organ and contrapunto is ingenious and effective. A very fine point is made in the change at the close of the chorus in the words "The Lord is good and gracious," by the tenors leading off, followed by the altos, then the basses, and succeeded by the sopranos. It would be a pity if this cantata should serve only its occasional purpose. The numbers might be usefully embodied in the composer's next oratorio.

The Cantata, after an interval of a few minutes, was followed by a miscellaneous selection, beginning with a work by the late Prince Consort, 'L'Invozione all' Armonia,' in which the four principal singers—Madame Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Santley—took part. There were only two airs in this programme, the first Handel's 'Lascia ch'io pianga,' sung by Madame Patey; and the second, M. Gounod's tenor air from 'Faust,' 'Salve Dimora,' sung by Mr. Vernon Rigby (violin *obbligato*, M. Saindon). but these pieces were scarcely appropriate, nor was Churchmann's well-known trio, 'Ti prego,' particularly effective. The prayer from Auber's 'Massaniello,' which he composed for his first four-part Mass, and transferred to the Nea-

politan Lazzaroni and Fishermen in the market-scene revolt, produced a fine effect; it was capitally sung by the chorus. Rossini's vivacious Overture, 'Gazza Ladra,' gave the band an opportunity of displaying their skill and precision, and brought the concert to a conclusion. The visitors had then the opportunity of testing the value of divers exits provided for their accommodation, the study of which will be valuable to all proprietors of buildings within which large masses may be gathered. Col. Scott merits a medal specially, if only for his admirable provision for the entrances. The administrative arrangements, whether to the arena, amphitheatre, boxes, balcony or gallery, were altogether excellent. Another great advantage in the Royal Albert Hall is the facility of seeing as well as hearing, owing to the graceful curves created by the elliptical plan of the interior. For an able account of the edifice Mr. Redgrave's description, published with the Prospectus of the opening, should be consulted. At the end, Wednesday's ceremonial was compared by many who were present with various other spectacles: coronations at home and abroad were referred to; church ceremonials on a colossal scale were cited; the spectacle of the interment of the first Napoleon's remains in the Invalides, the installation of a Pope, the openings of exhibitions here and on the Continent, were quoted; but the most experienced in spectacular sights came to the conclusion that there was a peculiar physiognomy about the inauguration of the Royal Albert Hall which made it specially exceptional and interesting, and perhaps the figure of that sovereign in deep mourning, whose emotion was so visible as she walked to her state chair, had no little influence in exciting the sympathy of the enormous assemblage.

#### SACRED AND SECULAR CONCERTS.

BACH's 'Passione,' according to St. Matthew, will be the musical portion of the special service in the nave of Westminster Abbey next Thursday in the Holy Week. No locality can be more appropriate to appreciate without alloy this sublime work.

The items in the annual concert given by the leading tenor of this country, Mr. Sims Reeves, worthy of reference were, M. Gounod's Motett, 'O Salutaris,' for tenor solo and chorus, conducted by the composer, a composition devotional in tone and musicianlike in treatment, Beethoven's incomparable love-song, 'Adelaide,' ably accompanied by Signor Randegger, Blumenthal's popular air, 'The Message,' and 'The Bay of Biscay,' quite enough labour for the singer to justify him in declining *encores*. Mr. Reeves was assisted by Madame Cora de Wilhorst, one of the latest and best importations of American vocalists, the Misses H. Stephen and H. D'Alton, Signor Delle Sedie, and Mr. Leslie's choir; Herr Blumenthal, pianist; Herr Joachim, violin. The 'Ave Verum' of M. Gounod, excellently sung by the choir, was re-demanded, such an irresistible demand, in fact, as to prove the folly of the diatribes against what is called the "encore system," which, being generally spontaneous, is anything but systematic.

At the Oratorio Concerts on the 29th, the 'St. Peter' of Sir Julius Benedict was performed, the solo singers being Mesdames Lemmens-Sherrington and Patey, Messrs. Sims Reeves, Raynham and Santley, and the conductor, Mr. Barnby.

The annual concert of Mrs. Roney (Miss Helen Hogarth) was given in the Hanover Square Rooms on the 20th. The singers were Mesdames Sherrington, E. Wynne, K. Poyntz, Ransford, T. Wells, C. and R. Doria, S. and F. Ferrari, F. Brooke, Fräulein Liebhart, Messrs. Elmore, Nordblom and Santley, and Signor Gardoni; the pianists, Madame Szarvady, Miss Scates and Mr. W. Coenen; the harpist, Mr. J. Thomas; and the violoncellist, Signor Piatti.

Mr. J. L. Hutton, the clever composer of so many popular part-songs, had a benefit concert in Exeter Hall last Saturday evening, with the co-operation of Mesdames Sherrington, E. Wynne, Patey, and Enriquez, Messrs. Sims Reeves, Vernon Rigby, Santley, and Chaplin Henry; the Chevalier An-

toine de Kontski, pianist, and M. Sainton, violin. Prince Poniatowski's new song, 'Claude Duval,' was received with much favour.

At the Crystal Palace Concert of the 25th ult. Mendelssohn's music to Racine's 'Athalie' was performed, the chief singers being Mesdames Lemmens-Sherrington, E. Horne, J. Elton, with the local choir, Mr. Lin Rayne reading the poem, and Mr. James Coward presiding at the organ. Mr. A. S. Sullivan's 'In Memoriam' overture, his finest orchestral work, was also executed, and the strength of the stringed instruments in Herr Mann's well-trained orchestra was shown by the whole body playing the variations from Schubert's quartet in D minor, in imitation of the practice at the Paris Conservatoire Concerts and at M. Pasdeloup's Sunday Popular Concerts. The *andante* quite delighted the auditory. If the practice be continued, quartets will be turned into symphonies; *en revanche*, perhaps, they will transform symphonies into quartets.

At the third and last pianoforte recital of Herr Hiller at the Hanover Square Rooms the programme was of a more miscellaneous character than before. It opened with his Quartet, Op. 133, for piano, violin, and violoncello, the composer having as colleagues Herr Joachim, Herr Straus, and Signor Piatti. The *intermezzo* was the movement most appreciated, but the whole work is that of a thorough musician, although not unmarked with eccentricity of accent and rhythm. His 'Suite Moderne' was another specimen of lively imagination and varied power. He extemporized again very successfully, one of the subjects being "See, the conquering Hero comes." Madame Rudersdorff, Fräulein Drasdil and Miss Alice Farmer sang some of Herr Hiller's vocal compositions.

Madame Arabella Goddard's benefit concert in St. James's Hall last Monday, after a long illness, was the more welcome as the lady always introduces some novelty. It was Mozart's Sonata in G major, one of a set of six composed for pianoforte and violin in 1781: it has a captivating theme, with variations, in which Madame Goddard and her colleague, Herr Joachim, both equally distinguished themselves. Madame Goddard also attacked with consummate skill Schubert's difficult Sonata in B flat, a work of prominent power and infinite variety. The execution of Beethoven's Posthumous Quartet in E, Op. 133, was a great treat, incoherent as it is in portions: the slow movement is exquisite; and it was re-demanded. Mr. Santley sang Mr. Chorley's translation of the 'Vallon,' by M. Gounod, in a style as to secure an encore. The position taken this season by this French composer is a curious commentary on the way his earlier works were received here.

#### M. FÉTIS.

THE death of this venerable musical historian at Brussels is announced. He was a composer as well as theorist and critic; but it is probably as the author of the 'Biographical Dictionary of Music' that his fame will be enduring. To his latest moments he was occupied with corrections in this work, and he had just completed the fourth volume of his 'History of Music.' He was born at Mons, on the 25th of March, 1784, the son of an organist. At nine years of age, M. Fétis was appointed organist himself of Sainte Wandru. In 1800 he became a pupil in the Paris Conservatoire, Boieldieu, Pradher and Rey being his teachers. He established a musical journal in 1804. His first theoretical productions were the 'Traité du Contre-Point et de la Fugue,' 'Graduale de Tempore ac de Sanctis,' 'Antiphonarium Divinorum Officiorum,' the two last elaborate collections of chants of the Roman Church. In 1813, M. Fétis was appointed organist of St. Pierre at Douai and Professor of Singing and Harmony in the municipal school of that town. His subsequent works were, 'La Science de l'Organiste'; 'Solfèges Progressifs'; 'Traité Complet de la Théorie et de la Pratique del'Harmonie' (1816); 'Méthode Élémentaire d'Harmonie et d'Accompagnement' (1824); 'Biographie des Musiciens,' begun in 1806, and not yet completed. He was the

composer also of seven operas, which, however, had no success at the Opéra Comique in Paris. He was the founder of the *Revue Musicale* of Paris, which was only stopped during the siege, and is now the property of MM. Brandus and Dufour. His 'Philosophie Générale de la Musique' has not yet been published; but it is finished. The Belgian Government nominated M. Fétis Director of the Conservatoire at Brussels, which post he held until his decease. He took an active part in the musical department of the Paris Exhibition. With astonishing vigour for his advanced age, it is only recently he composed a Symphony. There is a long list of instrumental compositions which could be cited indicative of his industry, if not of his imagination. It was M. Fétis who had charge of the score of the 'Africaine' after the death of Meyerbeer, in Paris. The learned author had to reduce the MS., in which there was sufficient music for two operas, into proportions for representation at the Grand Opera House. That M. Fétis did his labour of love with tact and intelligence has been universally recognized. Personally he was much respected: he exercised a most wholesome influence on Art advancement during his long career; and Belgium is deeply indebted to his good government of the Brussels Conservatoire. The King of the Belgians, on hearing of his death, last Monday, sent at once a letter of condolence to the son, M. Edouard Fétis, who is also a Professor of Music.

#### Musical Gossip.

THE talk of the town on things musical has been the knighting of three Professors. On the Continent, composers, singers, and instrumentalists receive all kinds of decorations—crosses of all classes, orders of merit, and no end of medals. As a rule, Englishmen, military or naval, who have received native or foreign orders, care very little about exhibiting them; it is only on very special occasions these honours are displayed. Abroad, the riband is always shown, if not the cross. Knighthood, which carries with it a tangible title, has been the chief medium of conferring distinction with us. Our musicians have received the favour from the Sovereign rarely. The late Sir George Smart was knighted in Ireland accidentally, as the story runs. Not so Sir Henry Bishop, one of the greatest of English composers: never was honour more justly bestowed, through the influence of the late Prince Albert, himself a musician. The knighting of Sir Michael Costa was a recognition of long and valuable services to Art, by the improved execution he had secured for works by masters of all schools: a gross act of injustice and ingratitude, of which he had been made the victim, no doubt had influence on this promotion. The professional qualifications of Dr. Sterndale Bennett and of Mr. Benedict are quite sufficient to justify their receiving the honour of knighthood; but some degree of astonishment has been expressed that it should have been conferred on Dr. Elvey, because, as an organist, there are dozens of players his superiors, and as a composer there are an equal number of musicians who have won greater fame in church music, but it has not fallen to the lot of these professors to hold the post of organist at St. George's Chapel, Windsor.

M. GOUNOD will conduct some of his works at the Crystal Palace concert this day (Saturday), and Madame Arabella Goddard will perform Mendelssohn's Concerto in G minor.

In addition to the tenors mentioned in the notice elsewhere of Mr. Mapleson's Prospectus, we learn that he has succeeded in securing M. Capoul, of the Opéra Comique in Paris. This artist, in addition to a good stage presence, is an excellent actor, and a charming singer of music of the French school, but whether his style will be adapted to the Italian lyric stage remains to be proved. M. Roger never achieved such success as that when he was at the Salle Favart; the Grand Opera, despite his triumph in the 'Prophète,' was too much for him, and in Italian opera he did



not shine here. Perhaps M. Capoul may be more successful in his new career.

It is stated that the musical arrangements for the opening of the Exhibition, on the 1st of May, are nearly complete. Herr Wagner having declined to compose a work, Germany will be worthily represented by Herr Hiller, of Cologne, in a March; Italy will be heard through Signor Pinsuti, who will contribute a Chorale to English words; Mr. Arthur Sullivan, in a dramatic Cantata, the words by Mr. Tom Taylor, will be the champion of English music; and M. Gounod will set the Psalm "By the Waters of Babylon," as representative of the French school. It is probable that the Cantata of Sir Michael Costa, with an introductory March, not executed at the Royal Albert Hall last Wednesday, will form a portion of the programme on the 1st of May. The critics of the colossal organ, erected by Mr. Willis, must be reminded that the instrument is far from being completed, and that Mr. Best, of St. George's Hall, Liverpool, used it very sparingly at Wednesday's inauguration in the accompaniments.

'*ÉLISABETH DE HONGRIE*,' the new opera by M. Jules Beer—the book by M. de Saint-Georges,—performed for the first time last week at the Théâtre Royal de la Monnaie, was well received. Several of the pieces in it were much liked, and the artists were, as usual, called before the curtain. At the same theatre, on Tuesday last, M. Belval, from the Paris Opera, made his appearance in 'Les Huguenots.'

SIGNOR PAOLO CORTESI, the author of the successful new opera, 'La Colpa del Cuore,' lately performed in Italy at the Colpiano Theatre, is now engaged in writing a new opera.

'*MEROPE*' is the title of the new opera and latest composition of Signor Zandomeneghi.

#### DRAMA

*Theatrical Portraits; or, the Days of Shakespeare, Betterton, Garrick and Kemble.* By Walter Donaldson, Comedian. Never before printed. (Varnham & Co.)

It is said that no publisher ever existed who could suggest a title for a work which was not likely to do it more harm than good. So are many cases cited to show that there is no such inefficient judge of the merits of a new piece as an actor. As writers on the history of the stage, actors, excepting Cibber, whose ever-green 'Apology,' however, is full of inexcusable blunders, have certainly proved their total want of capacity. There are, probably, no artists who are so ignorant of the chronicles and incidents of their art as the players. Visitors in the Drury Lane green-room, on Twelfth Night, when the cutting of Baddeley's cake takes place, and the other good things bequeathed by him to the actors "annually, for ever," are put before them, have been astonished at the inquiries put to them by the performers as to "what it all meant." The laymen have to instruct the actors—to tell them who Baddeley was, what characters he originated, in what parts he excelled, and what led him to make the pleasant bequest which is enjoyed once a year by the successors to the company of which Baddeley was a member. As to the professional ignorance of the history of the profession, the worst sample that ever struck the offended sense is before us in these so-called 'Theatrical Portraits.' Fielding published one of his unsuccessful pieces, not "as it was played," but "as it was damned, at the Theatre Royal," &c. Mr. Donaldson publishes the assurance that his book was "never before printed,"—a queer assurance in its way. It

would have been better had it never been written. Truly, nothing like it ever was printed before.

The blunders and misconceptions are something marvellous. At page 16, the author says of Edward Alleyn that he was a "money-grasping character," and "that his name should live in story, he founded . . . a refuge for the destitute, called . . . Dulwich College." This is a blundering, cruel assertion, against one of the noblest actors and truest of men that ever lived. Alleyn, moreover, was a pious man. In one of his letters to his wife, an insight may be had into the household of an actor in those Elizabethan days. The prettiest passage in it is where he bids her to drive away the plague and all fears of it: first by being lavish of water, and next by hanging up rue, the herb of grace, as he tells her, which, with the grace of God, to be had only for the praying for it, will keep the household from infection. There is not a parish in London in which Alleyn lived and laboured without rich memorials of the player's generous heart. In those parishes, some three or four, successive dozens of aged persons have for two centuries been indebted to him for the roof that covers, the fire that warms, the food that nurtures, and the clothes which deck them. "That his name should live in story!"—"Money-grasping character!"—why, Alleyn gave up the funds for founding Dulwich College in his lifetime. When he and his wife appeared in the Court of Chancery to confirm the deed, the old player solemnly thanked God, who had enabled him to do the good work; and, accounting himself not the owner but only the steward of the wealth which he had acquired, Alleyn expressly stipulated that the new foundation should not be called after his name, but should be known for ever as "God's Gift." Thus much for Alleyn.

As we turn the subsequent pages, we find the blunders crop up so thickly that we become bewildered by them. "In 1710 Miss Barry made her last appearance at Her Majesty's, in 'The Maid's Tragedy,' with her great contemporary Betterton." Mrs. Barry's last appearance was made in 'The Spanish Friar,' as the impetuously loving Queen; and Betterton then was dying. In the next page we are told that the present Haymarket Theatre stands on the site of the old one. The present house was built before the old one was pulled down, and the old house stood to the north of the present edifice. Mr. Donaldson's blunder reminds us of Sir Boyle Roche's proposal in the Irish Parliament, to the effect that a certain new gaol should be built with the materials and on the site of the old one, which, he said, must not be pulled down till the new one was erected. At page 41 we have—"In 1768 Samuel Foote became manager of the Haymarket, and opened the theatre with 'Othello.' The Moor was presented by Foote himself, and Iago by Macklin." It was in 1744 that Foote (a *débutant*) and Macklin played these characters. In other pages chronology runs wild, and so does the reader. No new date has been mentioned since that of 1768, when we come upon this bit of intelligence: "The Rev. Dr. Young's 'The Revenge' was announced for representation; Garrick took the part of Don Alonzo, and Mossop that of Zanga." It "was considered that Alonzo, like Othello, would prove the leading character; . . . but Mossop . . . threw Garrick into the shade," &c. Mr. Donald-

son is altogether ignorant that Young's 'Revenge' was first produced in 1721, with Mills as Zanga, and Barton Booth as Alonzo—a cast which quite accounted for Alonzo "running away" with the play from the hero, Zanga—"a part which," so Mr. Donaldson tells us (page 154), "absolutely died" with Mossop, the original! In 1768 Mossop was not pitted against Garrick, nor David against Mossop. Zanga was acted by Holland, and Alonzo by Reddish. Mossop first played Zanga in London in 1751, and he then had Havard for Alonzo.

If Mr. Donaldson had only been equal to the task, he might have written an amusing and useful chapter on plays in which the intended hero or heroine is pushed aside by an actor of a subordinate part. Thus, in Racine's 'Andromaque,' the lady so named has always been eclipsed by Hermione; but here, the character rather than the player asserted itself. There have been occasions when a good Laertes has more interested the house than an indifferent Hamlet. One word uttered by Miss Rose Leclercq—"Manfred!"—was the great attraction of that play; and one shriek from Mr. G. Belmore, in a drama founded on one of Miss Braddon's terrible novels, drew the notice of playgoers, and raised the utterer to the rank of a leading actor in a certain style of parts. In 'The Dead Heart,' Mr. David Fisher, as the Abbé La Tour, simply took the load of the piece off Mr. Webster's shoulders, precisely as in 'The Hunchback,' when acted at the Adelphi, Miss Simms's Helen triumphed over the heroine, Julia, as played by Miss Bateman. In 'Our American Cousin,' Asa Trenchard is the real hero. In Mr. Jefferson's hands it is said to be a marvellous piece of acting, quite equal to his Rip Van Winkle. Lord Dundreary was looked upon as a subordinate part,—a sort of clown out of a pantomime, dressed up as a gentleman, and unworthy of being played by an artist. In England, however, my lord became the hero, and Asa Trenchard, well as it was played by Mr. Buckstone, was unheeded amid the stammering and stumbling of Mr. Sothern. On the other hand, in 'Home,' Mr. Compton and, we may add, Miss Ada Cavendish, almost took the piece to themselves, out of Mr. Sothern's hands. Scores of other instances might be cited wherein the hits have been made by those who were not expected to make them, but who were, of course, excellent artists, who had the sense to recognize opportunity, to seize upon it, and to make the most of it when they had got it.

Turning to Mr. Donaldson's blunders, we notice that he assigns the leadership in the riot which established half-price after the third act of a play, excepting the period of the run of a pantomime, to Mr. Fitzgerald, instead of Mr. Fitzpatrick. When the Georges were reigning, he calls the larger play-house in the Haymarket "Her Majesty's." If Mr. Donaldson ever acted the Duke in 'As You Like It,' he must have astonished the prompter if, instead of saying

Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head,

he gave the passage as he quotes it at page 69,

Adversity  
Like the foul and ugly toad,  
Wears a precious jewel in its head.

Bath is described, in the last century, as

"a rendezvous for the *élite* at that period, as it is in the present day." He might as well assert that royalty makes the Tunbridge pantiles as gay now as it did in the days of the Cavaliers. The author's reasons are as bad as his records; *e. g.*, "In former days, an actor like Wroughton was prized among the leading tragedians, as his voice was thick and husky; his face, round and inexpressive, was free from tragic fire, and, to crown all, he was rather in-kneed." A prize tragedian indeed! After this, we have David Garrick, instead of his brother, George, going out to fight a duel with Baddeley in Hyde Park. Dodd, it seems, acquired his taste for the stage from the applause bestowed on his Darius, in Terence's 'Andria.' From similar records, Mr. Donaldson flings us back to his reasons; and we find that "Ryder must have been a very superior light comedian indeed; for his rival, Lewis, afterwards in London eclipsed every opponent brought against him," &c. But, if Mr. Donaldson's reasons get more rickety as he proceeds, so do his records become more astounding. "The 'School for Scandal,'" says this actor, "is still unprinted, and therefore escapes that minuteness of criticism of which, in our opinion, it has no reason to be afraid." These words are not even Mr. Donaldson's own: they are taken, with the substitution of "opinion" for "idea," from the *Biographia Dramatica* of Baker and Isaac Reed, and they were true during the early editions of that work. The authorship of this play was said by Watkins to have been claimed by a young lady, who died of a decline. Watkins refers to this in the *Biographia*, where it is chronicled, but disbelieved. Mr. Donaldson states that no mention at all is made of the above young lady, her claim, or her infirmity. The whole story, however, is there. Mr. Donaldson might admire the style, for the lady is said to have died of *pectoral decay*. And therewith *exit* Donaldson.

#### Dramatic Gossip.

DRURY LANE season will terminate this evening with a performance for the benefit of Mr. Chatterton. The principal features in this will be the second act of 'Hamlet,' with Mr. T. C. King as Hamlet, two acts of 'Amy Robsart,' and 'One Touch of Nature,' with Mr. Benjamin Webster as Penn Holder.

THE morning performances at the Gaiety Theatre this day will include a new comic drama, entitled 'Off the Line,' Dibdin's 'Waterman,' with Mr. Santley as the Waterman, and Mr. Toole's last appearance in the dramatic sketch, 'Bardell v. Pickwick.' The popularity of these entertainments is vouched for by the fact that, during Easter week and afterwards, they will be given twice a week instead of once, as hitherto.

THE season at the Holborn Theatre will terminate this evening. We see in the pages of a contemporary an announcement that the theatre is for sale.

A NEW comedieta, by Mr. Thayer Smith, will be produced on Saturday next, at the Prince of Wales's Theatre. In this, Miss Carlotta Addison will make her re-appearance.

THE forthcoming extravaganza at the Gaiety Theatre is founded upon 'La Fleur de Thé.'

At the Charing Cross Theatre the 'Marquis de Lauzun' was given on Monday, Wednesday, and Thursday, and the amusing vaudeville, 'Le Chapeau de Paille d'Italie,' on Tuesday and Friday. This evening Mdlle. Déjazet's engagement will terminate. A second company of French actors has been obtained, and will appear on Easter Monday.

THE first performances at the Lyceum will be by the company of the Vaudeville, which has been engaged for a month. An entire change of company and performance will follow.

THE version of 'Faust' to be produced at the Princess's Theatre on Easter Monday is that formerly given by Mr. Charles Kean, and not, as we anticipated, Mr. Bayle Bernard's translation. A new farce, entitled 'An Awkward Mistake,' in which the Vokes family will appear, and a piece of extravagance, taken by Mr. Blanchard from Crofton Croker's 'Legends of the Irish Peasantry,' and called 'The Man in the Moon,' will also be given.

MRS. ROUSBY has recovered from her illness and will, it is hoped, appear at the Queen's Theatre on Easter Monday, in Mr. Taylor's drama, 'Joan of Arc.'

'LITTLE NELL' has been played at the Theatre Royal Manchester, with Mr. S. Emery as Quilp, and Mr. Rowe as Dick Swiveller.

MR. EDWIN BOOTH has played for the first time at Booth's Theatre, New York, the part of Benedick in 'Much Ado about Nothing.' He was supported by Mr. Barrett as Don Pedro, Miss Pateman as Beatrice, and Miss Seldon as Hero. Mr. Brougham's comedy, 'Romance and Reality,' has been revived at Wallack's Theatre, with the author in the part of John Swift. Mdlle. Seebach is expected to play shortly at the Stadt Theatre in Dr. Mosen-thal's drama, 'Isabella Orsini.' Offenbach's 'Les Georgiennes' has been played for the first time in America at the Opera House. 'Across the Continent' has been revived at the Park Theatre, Brooklyn.

MR. AND MRS. CHARLES MATHEWS have terminated with great success a farewell engagement at Sydney.

A NEW drama by M. Frantz Beauvallet, 'Les Nuits de la Courtille,' has been produced at the Ambigu Comique, and has been fairly supported by MM. Regnier, Taillade, Allart and Montlouis. It has little merit either of novelty or of any other kind, and obtained but a lukewarm reception.

TO the list of dramatic authors and artists dead during the war may be added the names of Alexandre Flan, the prolific writer of *revues* and other pieces of a similar order, who committed suicide when his country-house, in building which he had sunk his savings, was seized by the Germans;—of Montjoie, the author of the well-known monologue, 'Une Femme qui ne vient pas,' and of Rose Didier, and Clarisse Miroy, comedians. Larochelle is not dead, as was reported, but has received several wounds.

'SELIM THE THIRD,' a new tragedy in verse, recently acted at the German Theatre of Temesvár, has been very successful: the author is the Turkish Consul-General resident there, Murad Effendi, who has taken a place in the ranks of German literature by his 'Durch Thüringen,' and by his 'Klänge aus dem Osten.' His new work will be shortly performed in Germany.

THE Viennese public has shown its appreciation of Herr Kruse's new five-act drama, 'Gräfin,' by attending its performance in large numbers, and the piece seems to gain additional favour each time it is performed.

IN Vienna, at the Karltheater, a new one-act comedieta, entitled 'Frauen-Emancipation'—the Emancipation of Women—by C. Holm, has met with great success. The author is said to be the eminent court actor, Herr Karl of Hanover.

'EIN SOHN SEINER ZEIT,' a comedy in five acts, by Herr Heinrich Bohrmann, has met with much success at the Lobetheater of Breslau.

At the Leipzig Theatre a grand festival performance has been given, in order to celebrate the conclusion of Peace between France and Prussia. The following, according to the *Illustrierte Zeitung*, was the programme of the entertainment. The first piece was Herr Gerstel's mono-drama, 'Und also Ward's,' which was followed by an *à propos* sketch in one act, by Herr. E. Wichert, 'Vor

Paris, oder Einer vom York'schen Corps,' with a lively musical introduction by Herr Mühlendorfer; then came a ballad of Alberti, entitled 'Der Mutter Gebet,' with musical accompaniment by Herr Karl Reinecke; the Hymn by J. Papst, 'Das ganze deutsche Vaterland'; the finale of the second act of 'Guillaume Tell'; Weber's 'Jubelouverture'; a March, entitled 'The March of Peace,' by Herr A. Horn; and the 'Deutsche Heldenmarsch,' by Herr C. Grammann. Lastly, at the same theatre, Shakspeare's 'Hamlet' has been given, with Herr Friedrich Haase in the principal part. This eminent actor, following in the steps of his master, Tieck, interpreted the character very differently from the conventional reading of Hamlet, and was warmly and deservedly applauded.

THE Wallnertheater of Berlin has been bought by the Director Lebrun for the sum of 200,000 thalers.

FRAÜLEIN ADA CHRISTEN, the poetess, has written a new drama in five acts, entitled 'Faustina,' which is said to be well written for the stage. Another new dramatic work, 'Sie wird ohnmächtig,' a *proverbe* in two acts, by Herr Alfred von Wurzbach, will shortly be brought out at the Burgtheater of Vienna.

SEVERAL novelties have been lately brought out at the Hoftheater of Dresden, all of them short one-act pieces: 'Jugendliebe,' by Herr Wilbrandt; 'Die glückliche Braut,' by Herr A. von Wolzogen; 'Elzevir,' by Herr Wilken; and 'Hypothekennoth,' by Herr G. von Moser. These pieces were all received with the same favour which had already been gained in other theatres in Germany.

A SMALL theatre at Bogota, in Colombia, is occupied with *zarzuelas* and other Spanish pieces.

#### ANTIQUARIAN NOTES.

Chambers's *Information for the People*.—May I ask the favour of a slight correction? In the notice of Robert Chambers it is stated that he and his brother William, "with not much assistance," wrote their *Information for the People, Papers for the People*, &c. This is incorrect, at least as regards the *Papers*, which they did not even edit. The editor was Mr. David Page; and, as the contributors were numerous, and the *Papers* numbered only ninety-six, not many could have been written by the Messrs. Chambers. I doubt whether any of them were. T. F.

An Epitaph.—"Ned H—, who was the best below'd of his Family, dying at a Time when they were out of Favour, a witty Fellow provided him with the following Epitaph:—

Here lies Ned H—, because he died:  
Had it been his Father—we had much rather:  
Or had it been his Sister—we should never have mist her:  
Or had it been the whole Generation: that had been better for the Nation:  
But since 'tis honest Ned—there's no more to be said."

The above epitaph and its variations have been commonly applied to Frederick, Prince of Wales, father of George the Third, who died on the 20th of March, 1751. He was born in 1705, so that he was only sixteen years of age when the above, and probably the original English version, was published in 'The Second Part of Penkethman's Jest's: or Wit Refin'd, 1721.' It seems likely, therefore, that "our Fred" and "only Fred" were introduced at a later date, instead of "Ned H—" (Hyde?) and "honest Ned," to adapt the well-known lines to a political satire. The primary English form of the epitaph has been supposed to be derived from the French; and 'Les Epigrammes de Jean Ogier Gombauld,' Paris, 1658, contains a not very precious verse which has the credit of leading the way in this matter. Nevertheless, I believe the version quoted above from 'Penkethman's Jest's' is the oldest yet observed in our language, and am not aware that it has been pointed out before.

F. G. STEPHENS.

TO CORRESPONDENTS.—R. W.—A. D. Y.—A. P. S.—B. J.—J. H. B. B.—M. L. E.—J. A.—B. J.—S.—T. S.—J. D.—B. B.—J. A. St. J.—received.



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